



T H E  
**Inland  
Printer**

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**MAY**

VOLUME XXV  
NUMBER TWO  
MDCCCC

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The Inland Printer  
Company Chicago

Use

# Weston's Ledger Paper



Byron Weston Co.  
Dalton, Mass.

Mills at Dalton, Mass.

Our Selling Agents in Chicago are  
BRADNER SMITH & COMPANY

## The Color Printer

THE STANDARD WORK ON COLOR PRINTING IN AMERICA



A veritable Work of Art.  
No Printer's Library complete without it.



THIS BEAUTIFUL BOOK is  $8\frac{1}{4} \times 10\frac{1}{2}$  inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Edition limited, and no reprint will be made. Order at once. Price, \$10 net. Express prepaid.

The Inland Printer Co.

150 Nassau Street,  
NEW YORK

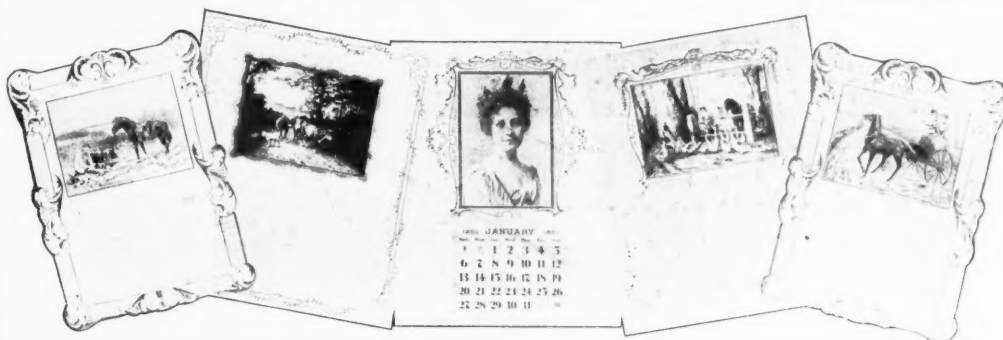


212-214 Monroe St.  
CHICAGO









Imported

Domestic

# CALENDARS

WE OFFER TO THE TRADE A LINE ENTIRELY NEW

Our line for 1900 proved so very popular that the supply did not equal the demand. Our selection for 1901 is far more attractive. Samples are now ready. An ample supply of stock is guaranteed. Write for terms, samples and suggestions.

## OUR TWO LEADING SPECIALTIES

### COMMENCEMENT

#### Invitations and Programs

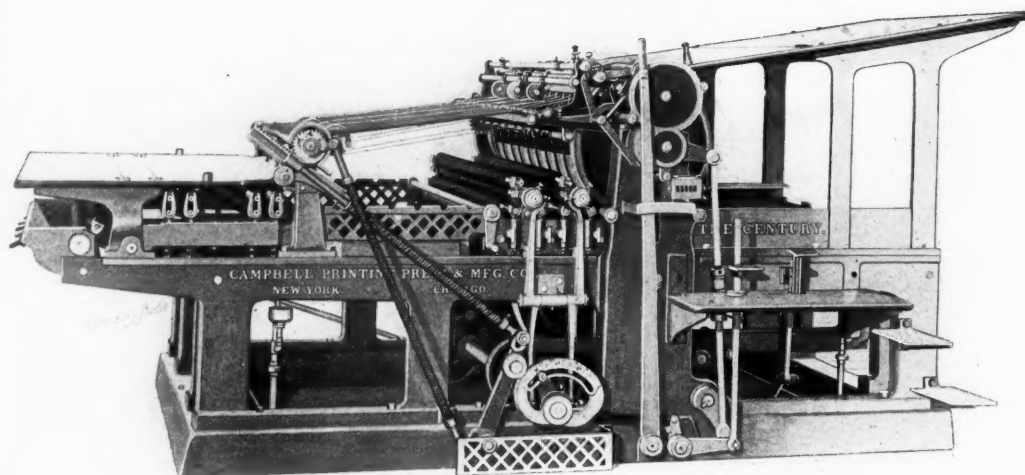
Our designs have set the standard for dainty and artistic effects at popular prices. You will need our samples if you expect to meet competition. — Write for same.



**J. W. Butler Paper Company**  
212 to 218 Monroe Street  
Chicago



# The "Century"



**NO OTHER MACHINE IS SO  
UNIFORMLY SATISFACTORY.**

No.	Rollers.	Bed.	Form.	Practical Working Speed.
00 . . . . .	4	45 x 62	40 x 58	1,800
0 . . . . .	4	43 x 56	38 x 52	2,000
1 . . . . .	4	39 x 52	34 x 48	2,200
3 . . . . .	4	30 x 42	26 x 38	2,600
4 . . . . .	4	26 x 36	22 x 33	2,700
4 . . . . .	2	26 x 35	22 x 32	3,000
5 . . . . .	2	25 x 31	21 x 28	3,200

**Please indicate the  
size desired and we  
will make estimate  
of its cost, placed  
ready for use. # # #**

## THE CAMPBELL COMPANY

334 Dearborn Street, CHICAGO  
46 Gresham Street, E. C., LONDON

5 Madison Avenue, NEW YORK  
704 Craig Street, MONTREAL



**SAN FRANCISCO****The "Century"**  
**and our new printed-side-up delivery****ABRAMSON-HEUNISCH CO.**  
(Incorporated)

26-28 MAIN STREET.

SAN FRANCISCO, April 2, 1900.

CAMPBELL PRINTING PRESS CO., New York, N. Y.:

*Gentlemen,*—Your not having heard from us since the installment of the No. 1 "Century" press in our establishment last December must indicate to you our entire satisfaction with the machine.

We have put the "Century" to the severest tests on speed and register, and we find it to do all you claimed and guaranteed.

Other leading presses are represented in our establishment, but we consider the "Century" the best of them all. Since the "Century" was turned over to us by your erector we have not had a single moment's trouble or delay.

We are especially pleased with the printed-side-up delivery. We have two other makes of presses with printed-side-up delivery, but neither of them compares with the delivery of the "Century."

The fact is, we are simply delighted with the superior points of the "Century" press, and volunteer this testimonial unsolicited by any one.

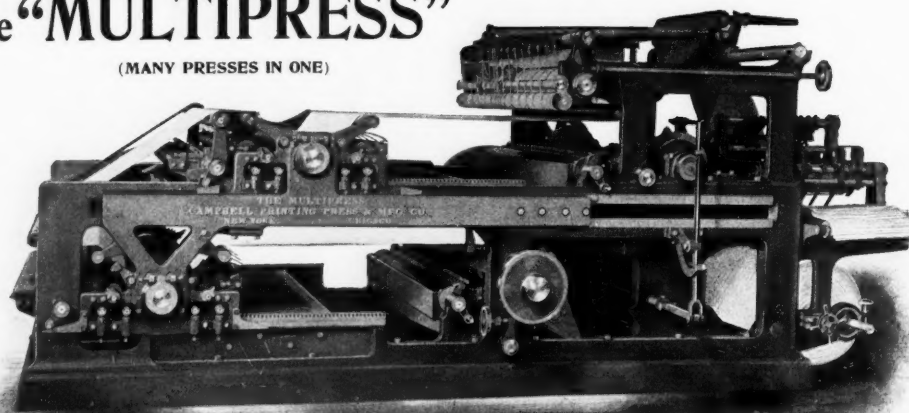
Yours respectfully,

ABRAMSON-HEUNISCH CO.

**THE CAMPBELL COMPANY**334 Dearborn Street, CHICAGO  
46 Gresham Street, E. C., LONDON5 Madison Avenue, NEW YORK  
704 Craig Street, MONTREAL

## The "MULTIPRESS"

(MANY PRESSES IN ONE)



Prints on a Web from Flat Forms of Type.

Prints and Folds four, six or eight page papers.

Prints half-tones on the first page without offset.

Prints with sharp, clean, even impression.

Is stronger, simpler and more convenient to  
operate than any similar machine.

The "Multipress" prints both fast and WELL.

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### THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago.

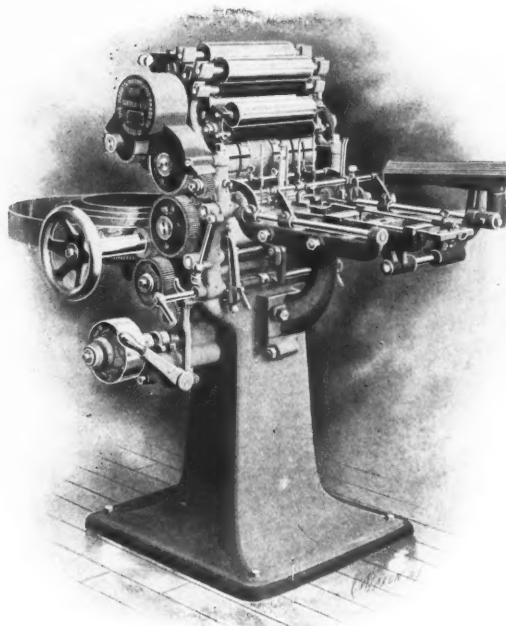
5 Madison Avenue, New York.

46 Gresham Street, E. C., London.

704 Craig Street, Montreal.

# IF WE ADVERTISED UNTIL DOOMSDAY

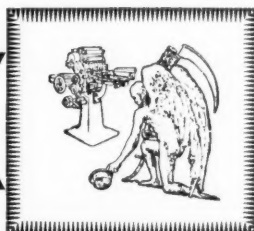
Some printers  
 would still  
 multiply forms  
 and run  
 on cylinders.



THE HARRIS HIGH-SPEED AUTOMATIC PRESS—Front View.

If some people were not slow to catch on,  
 there would be small chance for the more  
 intelligent to get ahead in the race. ♢ ♢ ♢ ♢

"LITTLE WONDER"  
 11½ x 11½ inches



"BIG BROTHER"  
 15 x 18 inches

For full particulars, address

For machines in countries  
 other than United States and  
 Canada address  
 THE ANGLO-AMERICAN  
 INVENTIONS SYNDICATE,  
 Ltd., 8 Broad Court Chambers,  
 Bow St., W. C., London, Eng.

**THE HARRIS AUTOMATIC  
 PRESS CO. ♢ ♢ NILES, OHIO**  
 NEW YORK OFFICE, 36 CORTLANDT STREET  
 CHICAGO OFFICE, ♢ ♢ ♢ 14 PACIFIC AVENUE

See our Exhibit at Mammoth Printing Exposition, New York.

# Paper Cutters

## FOR ALL CLASSES OF WORK

### The **Capital**

The Capital is designed to meet the most exacting requirements of those who wish a capable cutter with **HAND CLAMP ONLY**. It possesses the Seybold rotary mechanism for pulling down the knife with speed and power, and cuts a full load of any paper material from tissue to quarter-inch tar board.

### The **Holyoke**

The Holyoke is a reliable, automatic clamp cutter; it is no respecter of paper—tissue or tar board fare alike. Once under, **THERE IS NO SLIP**. Add to this a speed of thirty cuts a minute, with no noise, and the result is a **CUTTER** of enormous power and capacity.

### The **Monarch**

The Monarch is a combined automatic and hand clamp cutter, the shifting of a lever effects the change. They have set a new pace in cutting records, and stand for less machinery and more output. They are massively built, and the working parts are of steel, few and simple, and cut accurately all kinds of stock at all times.

### The **Duplex**

The Duplex Trimmer will enable your operator to double his output in trimming. Do you realize what trimming two edges at once means? It means **TWO CUTS** to trim **FOUR SIDES** with only one turn of the table.

## The Seybold Machine Co.

Main Office and Factory, DAYTON, OHIO, U. S. A.

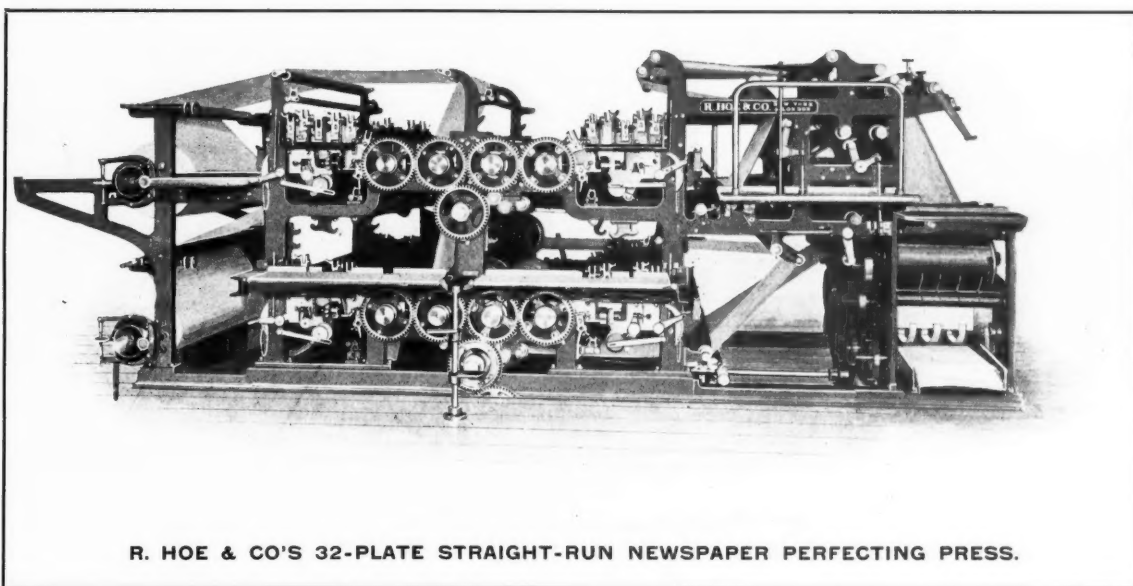
8 & 10 Reade Street, NEW YORK

347 & 349 Dearborn St., CHICAGO

PATENTEES AND BUILDERS OF

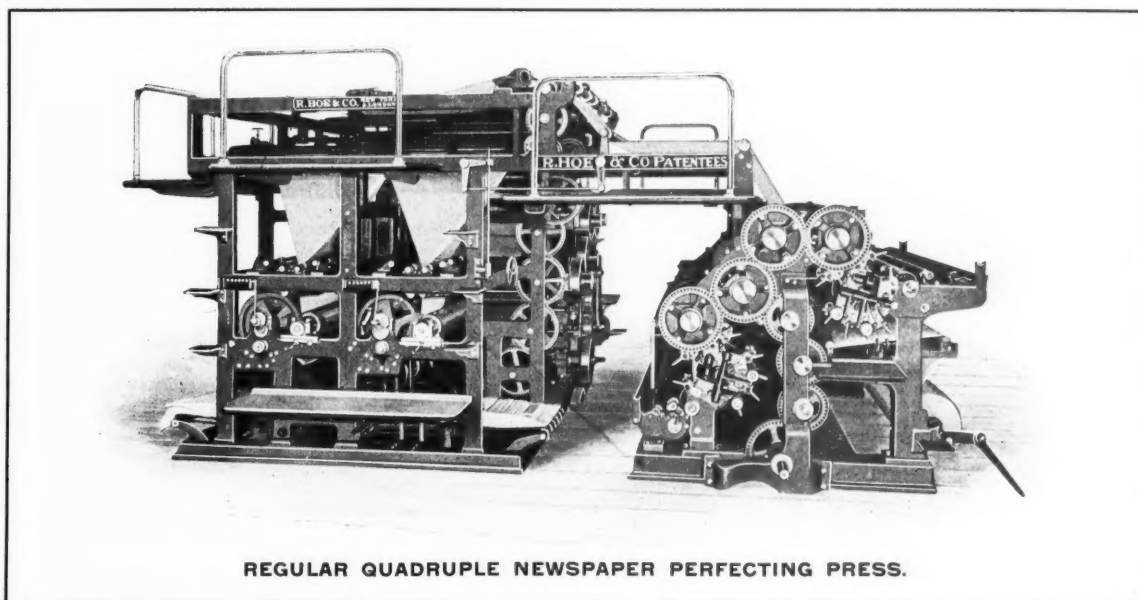
High-grade Machinery for Bookbinders,  
Printers, Lithographers and Paper Mills





The above illustration represents our **QUADRUPLE PRESS** with all the cylinders parallel, and which is sometimes called "Straightline." We have made machines on this principle since 1882, and now have orders for a large number, both in our New York and London works. Of these and our **REGULAR QUADRUPLES** (shown in cut below) there are nearly two hundred in successful operation.

We manufacture either style, to suit the requirements of the publisher.



**RUNNING SPEED PER HOUR :**

48,000 4, 6 or 8 page papers ; 24,000 10, 12, 14 or 16 page papers ; 12,000 20 or 24 page papers.  
Folded, counted and pasted if desired. **ALL FROM TWO ROLLS OF PAPER.**

Send for our New Catalogue showing these and over fifty other styles of Printing Machines.

192 DEVONSHIRE STREET, BOSTON, MASS.  
258 DEARBORN STREET, CHICAGO, ILL.  
MANSFIELD STREET, BOROUGHS ROAD, LONDON, ENG.

**R. HOE & CO.** 504-520 GRAND ST.  
NEW YORK, U.S.A.

# THE LIGHTNING JOBBER

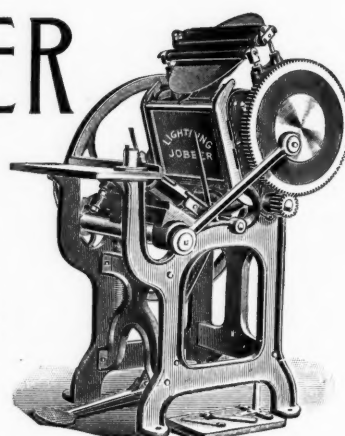
**STRONG—DURABLE—FAST  
HAS NO EQUAL FOR THE PRICE**

We base our estimate of ITS SUPERIORITY on the testimony of those who have them in daily use.

**READ:** At first I thought the price was too low for the quality to be good, yet I made the test, and can truthfully say the LIGHTNING JOBBER is all the company claims for it. I think any one wishing to purchase a press will make no mistake in consulting The John M. Jones Co.—H. D. LAMONT, HAZELTON, PA.

## SIZE AND PRICE.

7 x 10 inside chase—2 rollers, - - \$ 95.00	9 x 13 inside chase—3 rollers, - - \$120.00
8 x 12 inside chase—3 rollers, - - 105.00	10 x 15 inside chase—3 rollers, - - 145.00

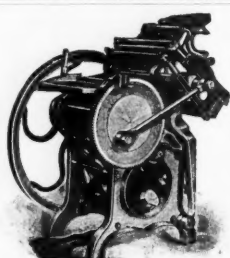


LIGHTNING JOBBER.

## The Prince of Gordons

Impression Throw-off  
Roller Throw-off  
Duplex Fountain

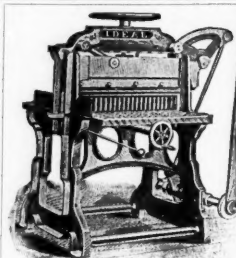
All Labor-saving  
Patented  
Improvements



JONES GORDON.

**FOR  
SALE  
BY ALL  
DEALERS**

Manufactured by



IDEAL CUTTER.

## The IDEAL

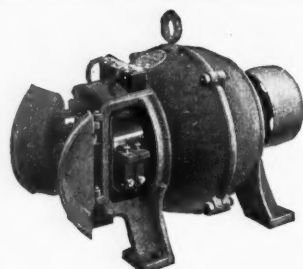
In Reality  
as well as name

Quick Moving  
Back Gauge

Strong Brace under  
Cutting Surface

**THE JOHN M. JONES CO., Palmyra, N.Y.**

**BOSTON  
24-26 Hawley Street**



**THIS IS THE MOTOR  
THAT SAVES MONEY  
FOR THE PRINTER**

The application of Lundell Motors to printing machinery has accomplished remarkable results in economy. These results are shown in our Catalogue No. 351.

Our motors are peculiarly adapted to the presses and other machines used in the printing and allied trades, and no technical knowledge is required to operate them.

Are you using them? If not, your expenses are greater than they should be and your profits correspondingly less. Send for particulars.

Has it occurred to you that your office may be made comfortable in hot weather by using the LUNDELL FANS?

# SPRAGUE ELECTRIC COMPANY

General Offices.... 527-531 West 34th St., NEW YORK

CHICAGO—Fisher Building

BOSTON—275 Devonshire Street

Have you seen our new brand of ENVELOPES?

# JUS-TEAR-IT LINEN.

If not, you ought to. Samples mailed on application.

**J**UST TEAR IT.  
**U**NIQUE AND  
**S**TRONG.  
**T**RY IT  
**E**ARLY  
**A**ND ORDER  
**R**IGHT AWAY.  
**I**T'S JUST  
**T**HE THING.

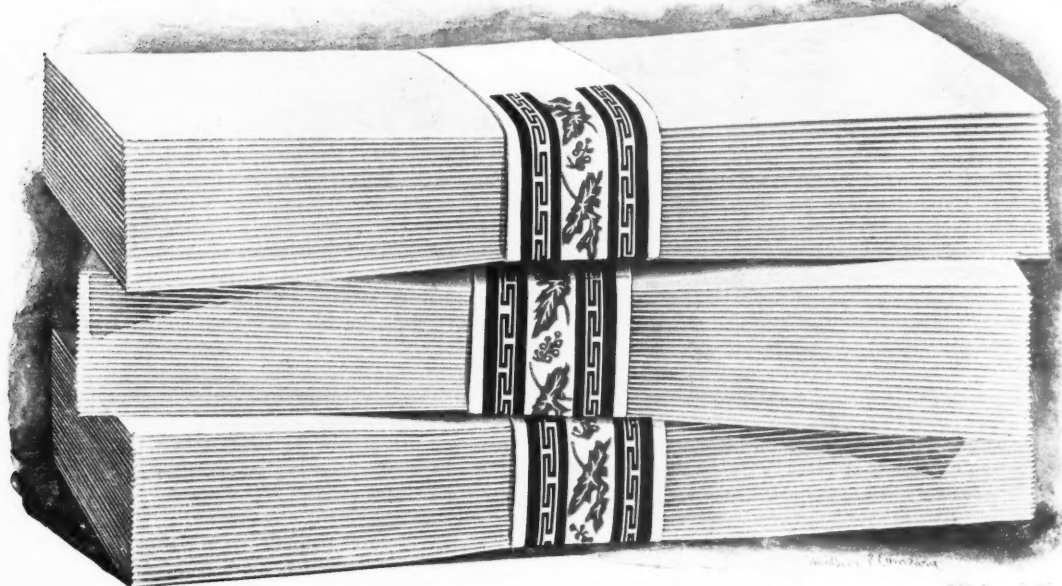


**L**OW  
**I**N PRICE.  
**N**EITHER  
**E**XPENSIVE  
**N**OR EXCELLED.

Carried  
In Stock  
by all the  
Leading  
Paper  
Jobbers.



From  
Maine to  
California.  
From  
The Lakes  
to the Gulf.






United States Envelope Company,  
Worcester, Mass.




# COLUMBIAN MERCHANDISE ENVELOPE.




## PURE JUTE MANILA.—XXXX WEIGHT.




IN WHICH THERE IS NOT A PARTICLE OF WOOD PULP.




SIZES AND PRICES.		
NO.	SIZE.	LIST.
0	2½ X 4¼	\$4 75
5	3⅞ X 5½	5 00
10	3⅞ X 6	5 25
15	4 X 6⅞	5 50
20	3⅞ X 7½	5 75
25	4⅞ X 6¼	6 15
30	4⅞ X 7¼	6 15
35	5 X 7½	6 25
40	5⅞ X 7½	6 50
45	5¼ X 8	6 75
50	5½ X 8¼	7 25
55	6 X 9	7 50
60	6¼ X 9½	8 00
65	6½ X 10	8 75
70	7 X 10½	9 25
9	4 X 9	6 75
9½	4⅞ X 9½	7 00
11	4½ X 10⅞	7 50
12	4¼ X 10⅞	8 00
14	5 X 11½	8 50
IN QUARTER THOUSAND BOXES.		







  
 The sizes here specified are the regular sizes carried in stock at the several Divisions.




  
 We keep in stock only one weight and quality of paper, and that the best grade.




  
 Quotations will be made on Special Sizes and on other Grades of Stock where the quantities will warrant.




  
 Prices for printing are the same as our regular list for printing the different quantities.




  
 The best and most satisfactory mailing envelope on the market.




  
 SAMPLES REPRESENTING THE WEIGHTS AND QUALITIES, WITH TRADE DISCOUNT SHEET, WILL BE SENT TO THE TRADE UPON APPLICATION.

MANUFACTURED BY

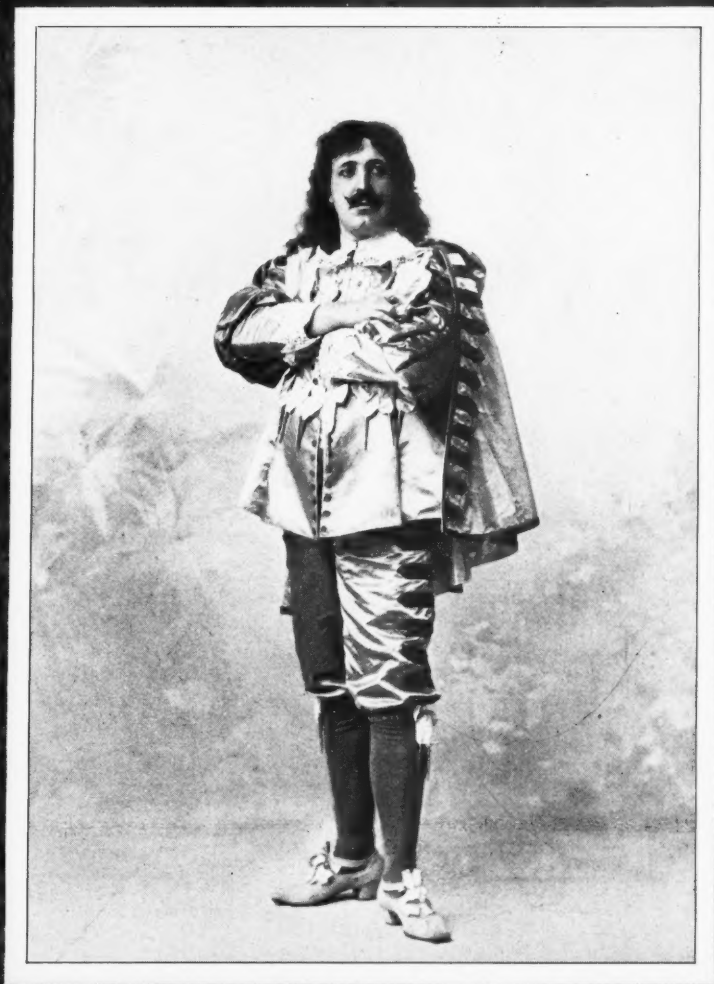
## UNITED STATES ENVELOPE COMPANY,

WORCESTER, MASS.  
 SPRINGFIELD, MASS.

HOLYOKE, MASS.  
 HARTFORD, CT.

ROCKVILLE, CT.  
 MILWAUKEE, WIS.





WEEKS PHOTO-ENGRAVING CO.,  
ILLUSTRATORS,  
726 CHESTNUT STREET,  
PHILADELPHIA, PA.

HALF-TONE SPECIALISTS,  
ART BOOKLETS  
DESIGNED—MANUFACTURED,  
ADVERTISING DESIGNED.

PRINTED ON



"PURE WHITE COATED BOOK,"  
DILL & COLLINS,  
MAKERS OF  
HIGH-GRADE PAPERS,  
PHILADELPHIA.





*Perfect Printing*  
*Plates*

*from a*  
*Perfect Engraving*  
*Plant*

Distinctive, Effective, Designs for all Purposes

**Binner**  
*Engraving Company*  
**Binner Building**  
*21-25 Plymouth Court*  
**Chicago**

*Oscar E. Binner Resident Manager New York Office*

# A Few Truisms



**The Unitype  
Company**

150 Nassau Street  
New York City \*\*\*

200 Monroe Street  
Chicago \*\* Illinois

## One hundred per cent of all Perfect

Book, Job and Newspaper Printing is done from Foundry Type.

## Imperfect Printing

done by other means is *solely* with the hope of cheaper production, and not with any hope or expectation of doing better work than type printing.

## Printing from Type Sets the Standard

and the highest aim of all other means of doing printing is to approach type work. "Equal to type" would be their highest praise if only able to reach it.

## This is because Type is a Perfect Tool

when it reaches the printer, all letters imperfect in any respect being discarded by the rigid inspection of the founder.

## All Substitutes for Foundry Type are Imperfect

—necessarily more or less so—just as the foundry type itself would be if sent to the printer as it came from the casting machine. Printers using substitutes for type have no chance to pick out and reject imperfect letters, but must do the best they can with the product as they get it.

## These Imperfect Substitutes mean Extra Expense

For keeping machines and accessories in best possible condition, in order to get even passable results.  
For continual re-casting of lines to replace those impossibly bad.  
For extra work in reading and correcting proofs.  
For extra time making ready on press, patching up imperfections, evening up impression, etc., besides continual close watching to replace lines which weaken during the run.  
The final result being

## Little, if any, Saving over Hand Composition

if a result is desired which will pass muster with the ordinarily particular customer.

## Cheap Composition of Foundry Type is the Ideal

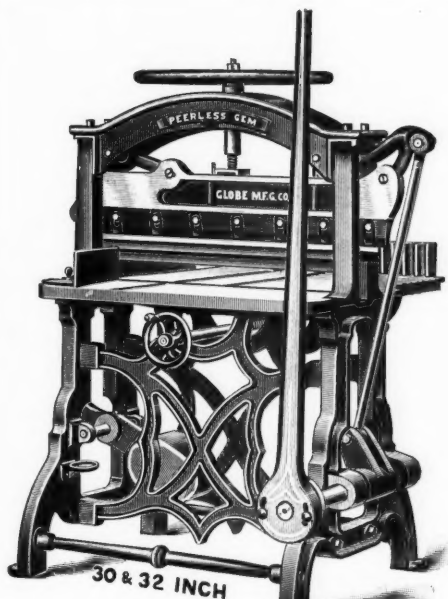
Combination. Every printer will admit this, no matter what system of composition he may at present be using. Even if the mere composition should not be quite so cheap, the saving in other respects would more than make up the difference, to say nothing of the superior typographical results attained.

## This Ideal is Realized by the Simplex

ONE-MAN TYPE SETTER, to judge by results obtained by users of it in twenty-four States, and a full and careful investigation of this simple, effective and economical machine is urged.



## The "Peerless-Gem" Paper Cutter Four Sizes



FOR SALE BY OUR GENERAL AGENTS IN  
ALL PARTS OF THE UNITED STATES :::

THE "Peerless-Gem" Paper Cutter is better finished, more easily operated and is of superior style to any other lever paper cutter in the market. These cutters have *double table supporting braces*, which connect with the side frames, an inside counterweight, intersecting back gauges, split back gauges on the two larger sizes, enameled measuring rule set in front and back table on all sizes, except on the 23-inch, wide front table, and is carefully and accurately built throughout of first-class materials.

The lever action is smooth and easy, and not jerky as on some cutters. The lever returns to its place without effort. The counterweight is correct, effective and entirely out of the way. Four sizes — 23-in., 25-in., 30-in. and 32-in.

MANUFACTURED BY

PEERLESS PRINTING PRESS CO.  
JOHN W. MARDER,  
Vice-President and Manager. PALMYRA, N. Y.

How Much  
do you  
pay for  
.....Binding ?



EVERY PENNY COUNTS.

LOOK INTO THE CLAIMS OF THE  
ACME BINDER No. 6.

ACME STAPLE CO., Limited,  
500 N. 12th Street,  
PHILADELPHIA, U. S. A.

**OUR Colonial  
Book  
FREE**

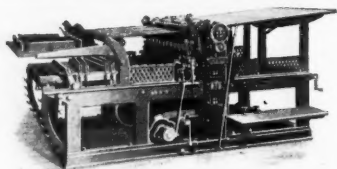
It tells what you  
should know about  
any engraving plant  
before you place  
business with it.

It's free, if you  
write on your own  
letter-head. Others,  
a two-cent stamp.

THE  
STANDARD  
ENGRAVING CO.  
630  
632 Chestnut St. Phila. Pa.

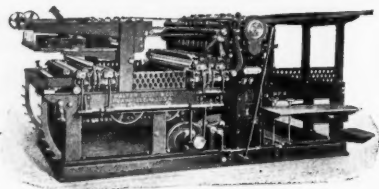


# SCOTT



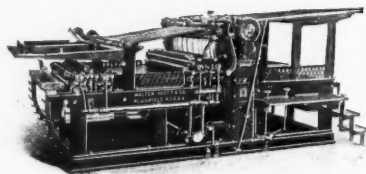
Two-Roller, Two-Revolution Press.  
Front-Fly Delivery.

# PRESSES



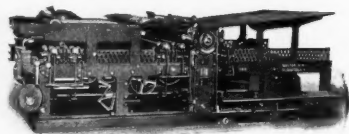
Four-Roller, Two-Revolution Press.  
Printed-Side-Up Delivery.

# MAKE MONEY



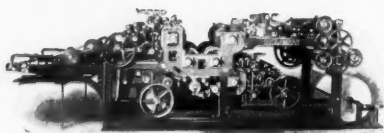
Four-Roller, Two-Revolution Press.  
Front-Fly Delivery.

# FOR THE



Front Delivery, Stop-Cylinder Press.

# PRINTER



All-Size Rotary Web Machine.  
Prints 80 different lengths of sheet.

## Are You Going to Move?

Whether you move or not, this is a good time to go through your pressroom and examine your presses. Throw out the old machines and put in some of the latest style SCOTT PRESSES, such as are illustrated here.

A well-known New York printer is writing a book entitled "How to Make Money in the Printing Business." One way that we know of is to put in SCOTT PRESSES.

## Among Progressive Printers

the great question is how to reduce the time for making ready the forms. One way we can suggest is to purchase machines that give a perfect impression, which reduces the time of making ready to the minimum.

*Scott Presses Do This.*

## WALTER SCOTT & CO.

PLAINFIELD  
N. J., U. S. A.

CABLE ADDRESS  
WALTSCOTT, NEW YORK



NEW YORK OFFICE, Times Building  
CHICAGO OFFICE, Monadnock Block  
ST. LOUIS OFFICE, Security Building  
BOSTON OFFICE, Winthrop Building  
CINCINNATI OFFICE, Neave Building

## **A Royal Opportunity.**

One of our lessees, who runs a newspaper, recently wrote us that one advertisement which he had put in his paper had brought in fifty inquiries for samples of the Neidich Process Letters, and that he turned many of these into orders.

Do you run a newspaper? If so, could you not take out some of that dead advertising, and use the space to advertise your new specialty—the production of duplicated typewritten letters by the Neidich Process?

Every customer you would get would stay, and you would make a good thing out of it. It will not cost you anything to learn more of our plan.

**The Neidich Process Co.**

730, 732, 734 Drexel Bldg.

Philadelphia, Pa.

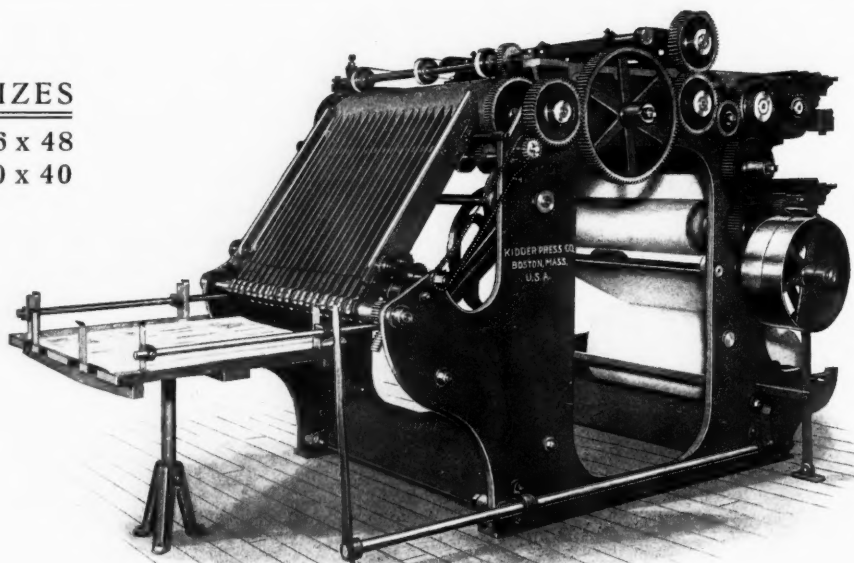
# KIDDER PRESS CO.

## Rotary WRAPPING PAPER Machinery

### SIZES

36 x 48

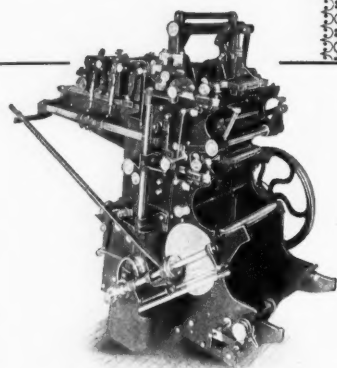
30 x 40



### COMBINATION ROLL AND SHEET DELIVERY.

Prints in one, two or three colors.

The two and three color presses can print two rolls at the same time, delivering one in sheets and the other rewound.



3 x 12 TICKET PRESS

**P**RINTS both sides of web; numbers in another color; prints name of station; cuts corners, and can perforate both ways; has slitting attachment; adjustable to any size from  $\frac{3}{4}$  inch square up to 3 x 12. Speed, 72,000 one-inch tickets per hour.

**GIBBS-BROWER CO.** 150 Nassau St.  
 SOLE AGENTS New York



## Grasp Your Opportunity—It is At Your Door!



Our "Crow Black" and "Standard Half-Tone Black" Inks are too well known to require any introduction. They are the standards adopted by the leading printers of the world.

CHICAGO BRANCH—71 Plymouth Place.



**I**F YOU question the fact that we make the best 15, 25 and 50 cent Black Inks in the market today, convince yourself by trying our Banner Black, Comet Black and Diamond Black.

We will send you, charges prepaid, for cash with order—

25 lbs. Banner Black, . . for \$3.00

25 lbs. Comet " . . " 5.00

25 lbs. Diamond " . . " 7.50

We make this exceptional offer, good only until May 20, in order to introduce these new brands.

**The Standard Printing Ink Co.**

Sole Manufacturers of

"Crow Black" and other High-grade Black and Colored Printing Inks,

CINCINNATI, : : : OHIO.

## THE WETTER NUMBERING MACHINE

More than  
15,000  
in use

ACTUAL SIZE,  
5 x 7 PICAS.



**T**HE only reliable type-high automatic Numbering Machine made which has stood the severe test of fifteen years' constant service. Used by the printing bureaus of six different governments. Every United States Postal Money Order and every Stedman Transfer Ticket is numbered with the Wetter Machine. Each machine is fully guaranteed. Write for circulars and prices.

**JOSEPH WETTER & CO.**

515 to 521 Kent Ave., BROOKLYN, N. Y.

For Sale by TYPE FOUNDRIES and PRINTERS SUPPLY HOUSES.

MILLER & RICHARD, Toronto, Ont., Sole Agents for Canada.

## Lithographic Work on an Ordinary Press by an Ordinary Printer

**LITHO-CEROTYPES**  
are Relief Plates by  
our new Wax Engraving  
Process

These plates are type-high, and can be used on an ordinary printing press.

Twenty years' experience in Map, Diagram and Script Engraving.

Freight prepaid to any part of the United States, Canada and Mexico.

No charge for sketches of any order.

**BORMAY & COMPANY**

64 Fulton Street New York City

Telephone 371 John

PHONE MAIN 3850  
**P. ZACHER & CO.**  
 221 FIFTH AVE  
 COR. QUINCY ST. CHICAGO.

DESIGNERS  
 ILLUSTRATORS  
 ENGRAVERS  
 ELECTRO-  
 TYPERS.  
 BY  
 THE MOST  
 IMPROVED  
 METHODS

Send 2 Cents  
 in stamps  
 for  
 our Stock  
 Sheet of  
 Letter-heads.  
 No printer  
 should be  
 without one.

**FINE  
 PRINTING  
 PAPERS**  
 IN STOCK IN CHICAGO



THE LATEST  
 addition to  
 our stock of Fine  
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 is our "**OLD  
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New and artistic;  
 in six shades,  
 either smooth or  
 rough surface. &  
 May we send  
 samples to you?

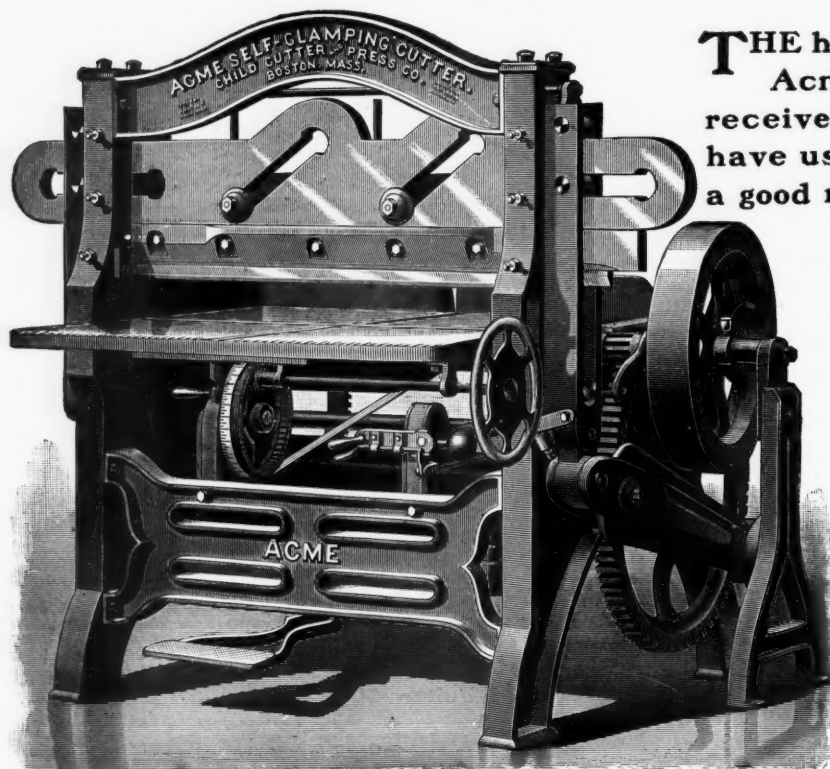
We do not sell to parties without  
 good commercial standing or who  
 can not furnish satisfactory references.

**The Paper Mills'  
 Company** ❁❁❁

Wholesale Dealers....Selling Agents....Paper Specialists

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## The "ACME" Self-Clamping Cutter



THE highest praise of the  
 Acme Cutter has been  
 received from those who  
 have used several of them  
 a good many years.

Let us send you  
 testimonials  
 and references.

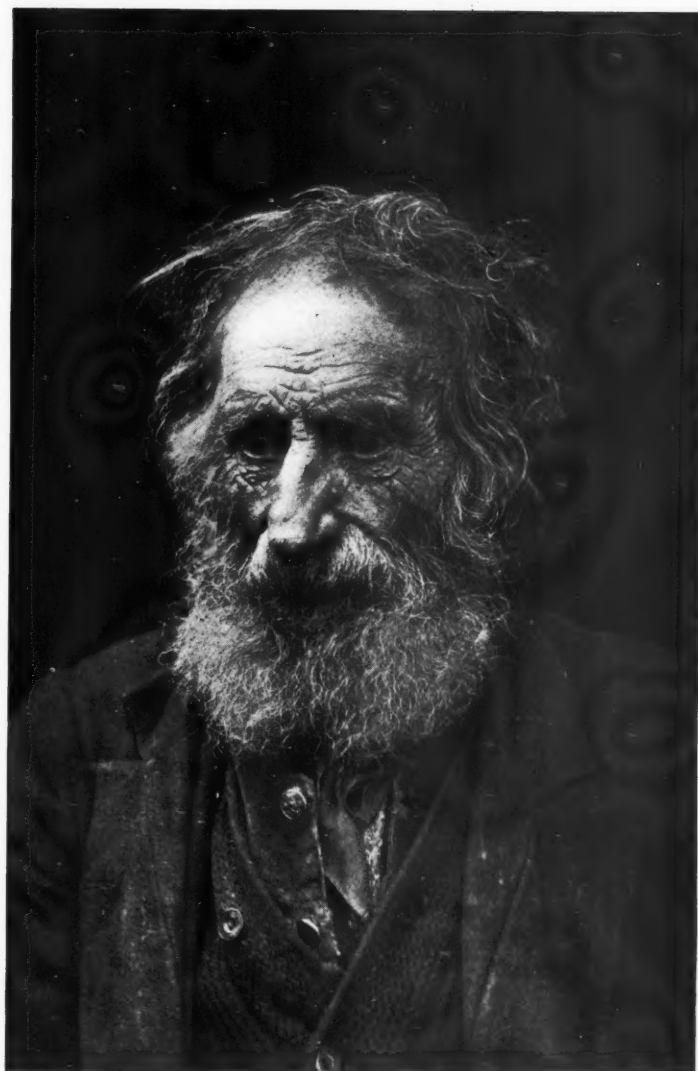
All Sizes.

28 in. to 72 in. in width.

The  
**Child Acme Cutter  
 and Press Co.**

33-35-37 Kemble St., Roxbury,  
 BOSTON, MASS., U. S. A.

NEW YORK OFFICE,  
 12 Reade Street.  
 O. C. A. CHILD, Manager.



**SPECIMEN OF OUR 40 CT. BLACK.**

COMPARE IT WITH OTHERS AT THE SAME PRICE.

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MANUFACTURERS OF  
**ALL GRADES OF PRINTING INK**  
**146 NORTH 6TH STREET,**  
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No. 887 GREEN LAKE \$3.00

No. 1162 RED \$ .75



# Retiring from Business

## FOR SALE CHEAP

### Complete Electrotype Foundry Equipment

One Hoe Hand Shaving Machine, 12-inch knife.  
 One Hoe Roughing Machine, with pulleys and counter shaft, 12 x 22 inch bed.  
 One Saw Table, with pulleys and counter shaft.  
 One Royle Routing Machine, with pulleys and counter shaft.  
 One Hoe Blackleading Machine, 24-inch brush, pulleys and counter shaft.  
 One Eddy Dynamo No. 1, with counter shaft.  
 One Hoe Togle Moulding Press, 15½ x 20 inches.  
 One Hoe Steam Wax Pot 8 x 9 inches, and Table 15 x 19½ inches.  
 One Hoe Melting Furnace, 5 x 17 x 22.

In addition to the above, the equipment includes precipitating troughs, backing pans, finishing slabs, chute-board and planes, and all the smaller accessories of a complete outfit, which will be sold as a whole at a bargain price. Write at once for particulars.

Also....an assortment of Type, including 500 pounds of ten-point and smaller lots of five-and-a-half, six, eight and twelve point, all old-style Franklin Series and in first-class condition. We have also a bargain lot of Binders' Cloth, in various colors and patterns, to be sold at low prices. Address

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*Known and sold  
all the world over*

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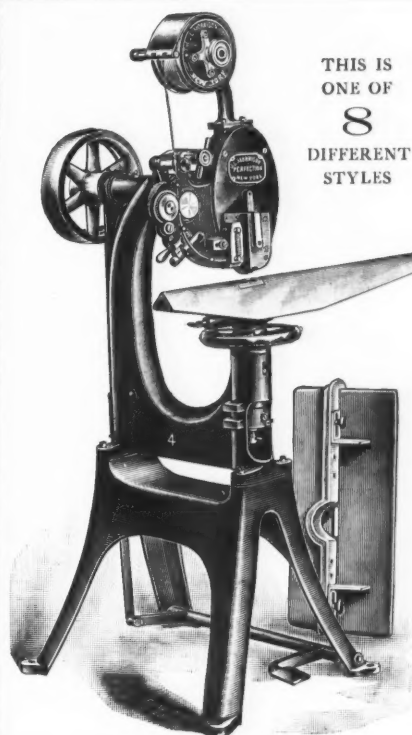


Write for information

Headquarters  
for the  
best quality  
Bookbinders'  
Stitching Wire  
in the world

MANUFACTURED BY

**The J. L. MORRISON COMPANY**  
 LONDON ~ ~ NEW YORK ~ ~ TORONTO



THIS IS  
ONE OF  
8  
DIFFERENT  
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No. 4

# A. D. FARMER & SON TYPE FOUNDING COMPANY

MAKERS OF PRINT-  
ING TYPE, BRASS  
RULES, LEADS, SLUGS  
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NEW DRESSES FOR NEWSPAPERS  
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Send for New 1900 Specimen Book

Travel to the younger sort is a part of education ;  
to the older, a part of experience.—BACON.



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CHARLESTON, S. C.

July 7 to 13, 1900.

THE famous old city will extend its broad-  
est hospitality. The railroads announce  
low rates. This convention by the seaside is  
going to be the greatest ever held.

ONE FARE, ROUND TRIP, from all  
Northern points (plus \$2.00), via Cincinnati  
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## QUEEN and CRESCENT

Route. Full stop-over privileges, choice of  
routes, and the best service that is to be found  
anywhere. Tickets are good till September 1  
for the return journey.

Write for free literature concerning Charleston,  
and the way to get there, including literature  
descriptive of Chickamauga battlefield, Ashe-  
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W. C. RINEARSON, G. P. A., Cincinnati, Ohio.

Finest Half Tones  
AT Lowest Prices.

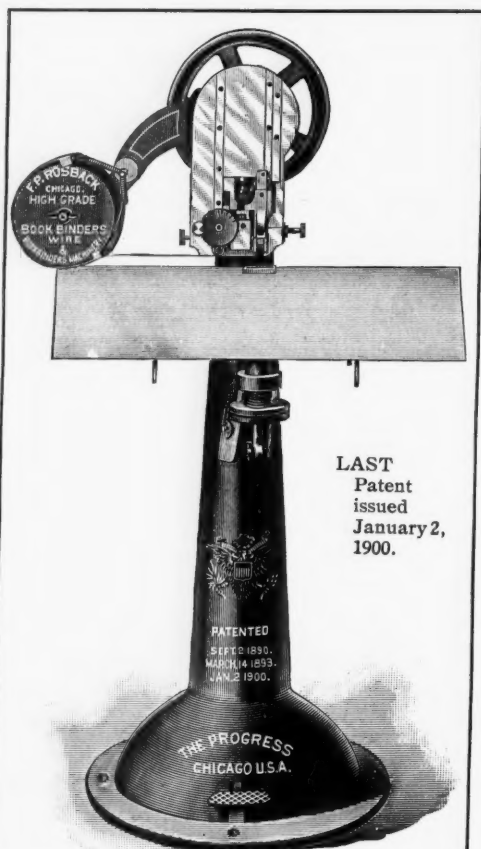


ELECTRIC CITY ENGRAVING CO.

507, 509, 513, 515 WASHINGTON ST.,

BUFFALO, N.Y.

# THE "PROGRESS" WIRE STITCHER



LAST  
Patent  
issued  
January 2,  
1900.

## "PROGRESS" No. 2

Capacity, one sheet to half-inch, flat or saddle.

(Our No. 1 machine stitches from one sheet to three-fourths inch.)

### We Manufacture

#### Improved Perforators

Foot, Hand and Steam Power

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and a full line of

**BOOKBINDERS'  
MACHINERY**

SPECIAL MACHINES BUILT TO ORDER

The ACCOMPANYING cut illustrates our latest Wire Stitching Machine, which combines Strength, Durability and Latest Improvements :::

It also possesses points of superiority as follows:

**A Continuous Roller Feed,  
Will Not Kink the Wire,  
Will Drive Through More Paper**

with same size of wire, in a first-class manner, than any other Stitcher on the market, and prevents bending down the top of the staple, for the reason that the wire is perfectly supported at all points.

*Easily adjusted for both Flat and Saddle Work.  
Cut-off easily changed. Uses Flat and Round Wire—  
20 x 25 Flat, 25 Round.*

The feed of this machine never takes the reverse motion, thus assuring a positive feed at all times.

**EASY ADJUSTMENT.** All that is necessary in adjusting this machine is the turning of thumb-screws. Any operator can control the machine. These machines do both flat and saddle work. The tables simply work on hinges, with no screws to be loosened and no tools necessary. The cut-off can be picked out and put in again; no other parts need be disturbed in this operation.

For a smooth, light running machine it surely has no equal, one of the principal features being its simplicity. It has less pieces to get out of order, and taking the machine on the whole, it can be safely claimed that *it will surpass any Wire Stitching Machine on the market.*

Each and every machine is thoroughly built by skilled labor, the best of material is used, and we strictly guarantee every machine to be as we represent.

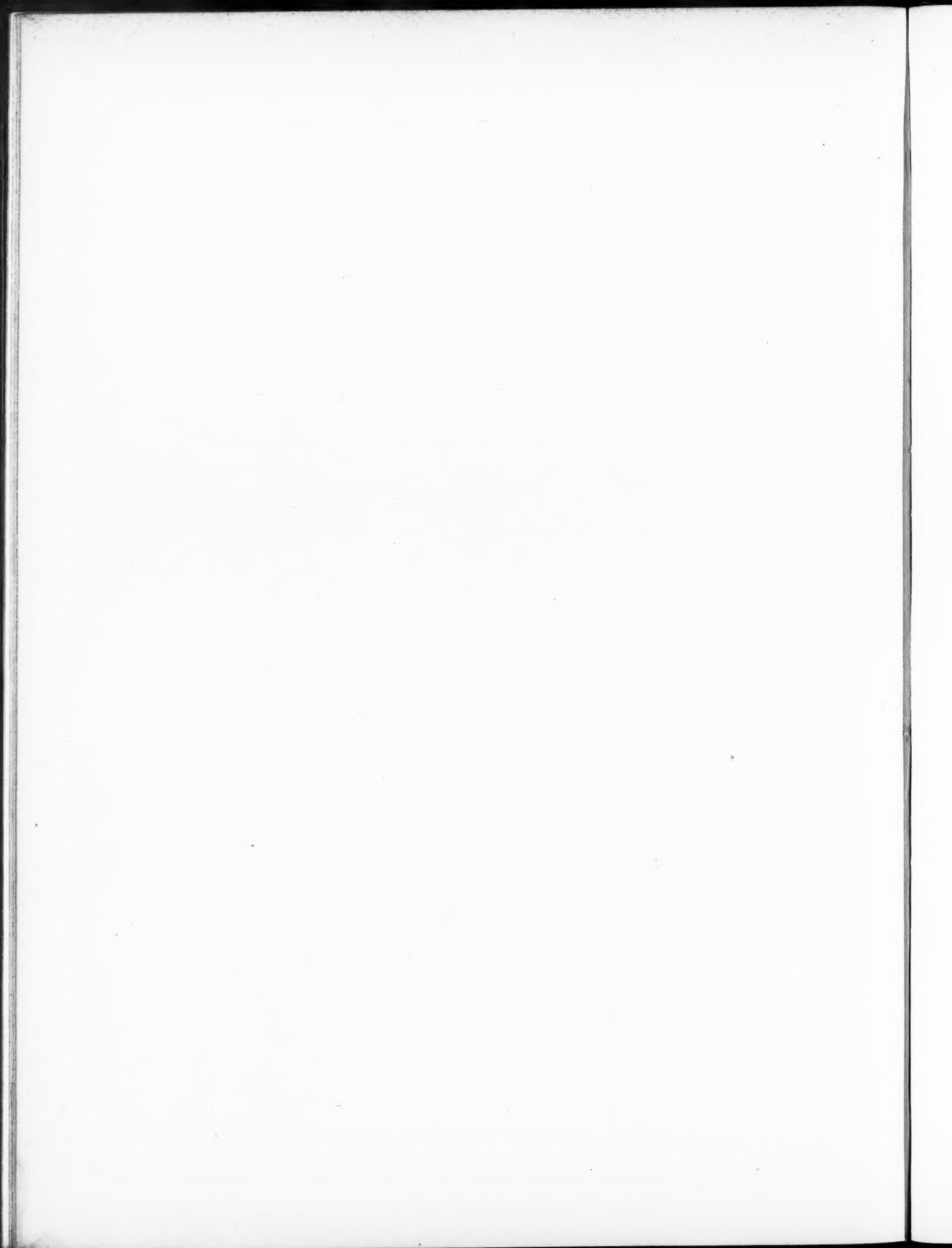
For sale by Typefounders and Printers' Supply Houses,  
or by the Manufacturer,

**F. P. ROSBACK**  
303-305 Dearborn Street, CHICAGO

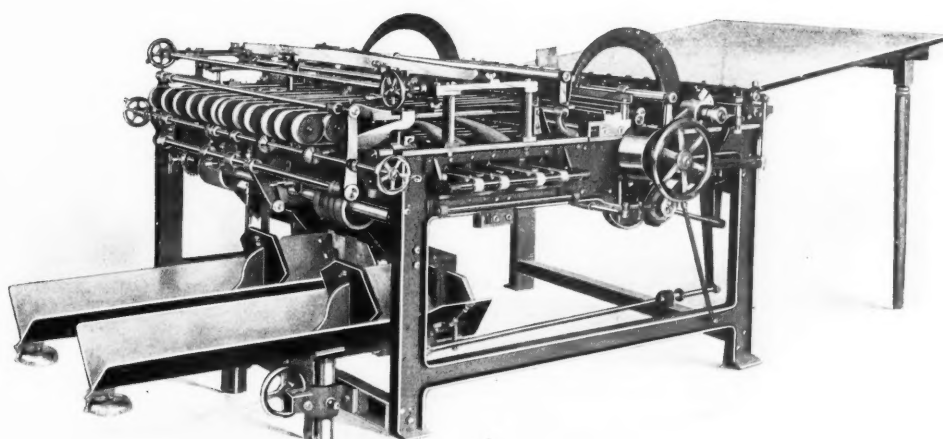




REPRODUCTION OF A  
PASTELLE  
PRINTED WITH  
ULLMAN'S SPECTRUM INKS—  
YELLOW, RED, AND BLUE.



## NEW DOUBLE SIXTEEN BOOK FOLDER



Automatic Points, Automatic Head Slitters that prevent "buckling," Adjustable Packing Boxes, Simple Insetting Device, Hand Wheel Adjustments.

AGENTS:

NEW YORK—WELD & STURTEVANT, 12 Reade Street.  
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MADE BY

Brown Folding Machine Co.  
ERIE, PA.

*James O. Hay.*  
*Commercial*  
*Lithographer*  
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**T**HIS handsome script heading is printed from a Cerotype. Our plates can be used on any cylinder or job press, giving results equal to lithographed work. Full particulars, prices, etc., given upon application.

WE WILL HELP YOU TO SECURE ORDERS BY FURNISHING HANDSOME SKETCHES FREE OF CHARGE.

**FRANK McLEES & BROS., 216 William St., NEW YORK**

We are the only Makers of Cerotypes.

*We take pleasure in calling—*

The  
 Perfection  
 Quad  
 Mold (Patented.)



For Making  
 2-em and 3-em Quads  
 of Any Size.

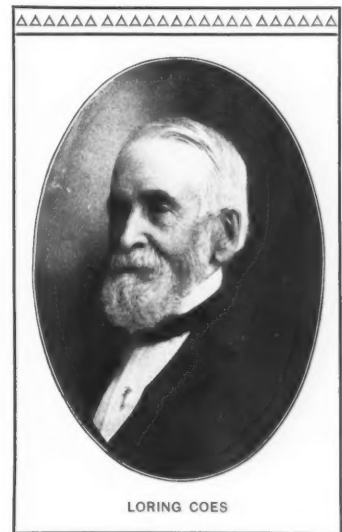
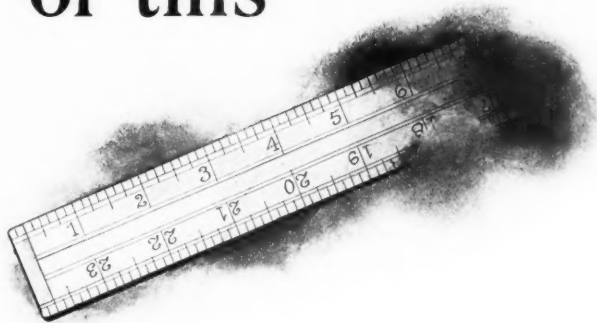
attention to the Perfection Quad Mold with which to  
**MAKE** Quads of any size to 12-pt.  
 The invention consists of an attachment to fit the mold-  
 disk of **YOUR** Linotype, and it  
 can be applied to the machine, in working order,  
 by any of your **OWN** operators inside  
 of ten minutes, thus utilizing all time between "takes"  
 in the making of **QUADS**  
 for job and tabular work at small expense. They differ  
 from foundry-quads only in the absence of the nick.

*Patterson & White, 518-520 Ludlow Street,  
 Philadelphia, Pa., U. S. A.*



# KNIVES

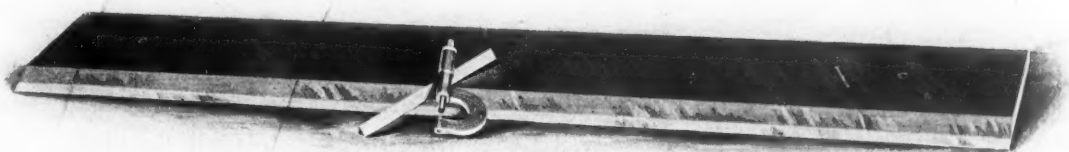
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antiquated systems  
or this



LORING COES

can not  
be accurate.

Ours....



" MICRO-GROUND "

Are Accurate as well as  
Perfect-Cutting Tools.



Hear  
Our  
Reasons?

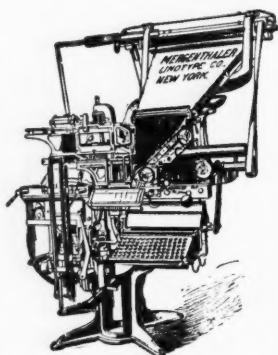


LORING COES & CO. Inc.

Mention this and see what you get.

WORCESTER, MASS., U. S. A.

# A SINGLE ON LEASE



**The Linotype.**

7,000 in Daily Use.

**I**T has been heretofore the policy of this company not to rent one machine in a new installation, but to place single machines under purchase contract. As many hundreds of one-machine plants have been meeting with unqualified success, it has been demonstrated that the use of a single machine is both practicable and profitable, and no longer an experiment.

In view of numerous applications for single machines on lease contract, the Linotype Company has decided to extend to publishers and printers not now employing Linotype composition, and whose requirements will be met with one machine, the form of contract heretofore made to cover installations of two or

## A FEW AMONG MANY

Saving in composition cost sufficient to pay for machine within a surprisingly brief period.  
Economy in body type investment and depreciation.  
More home-set matter for each issue. Reduction in plate bills.

Ask for full particulars, descriptive circulars, specimen sheets, etc.

**M E R G E N T H A L E R**

**L I N O T Y P E**

# LINOTYPE CONTRACT

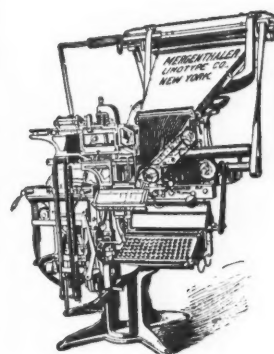
more machines. On these terms a single machine may now be secured, in which case it becomes optional—

To make purchase contract at end of first year, applying rental paid as part of price ; or,

To continue rental for an additional term of five years ; or,

To surrender machine at end of first year.

Under this last option the lessee has an opportunity to put the Linotype to the test for one year simply at the rental expense, and if at the expiration of this period he finds it for any reason inadvisable to continue its use, he can return the machine, and thus end the transaction, with a certain saving of at least several hundred dollars in composition bills.



**The Linotype.**

7,000 in Daily Use.

## LINOTYPE BENEFITS

New dress for every printing. Inexhaustible "sorts." Quick work in corrections

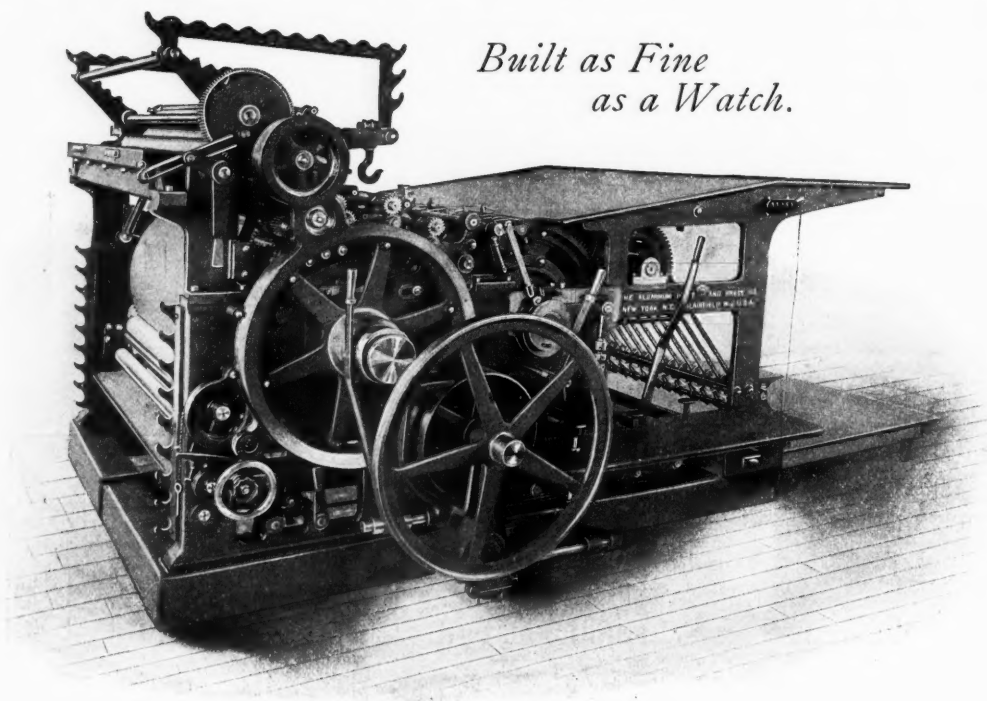
Ability to keep matter standing in quantity.

Precious time saved in making up and closing forms, etc., etc.

# COMPANY

Tribune Bldg., NEW YORK

# The Alumographic Rotary



*Built as Fine  
as a Watch.*

## AMONG THE USERS OF OUR PRESSES ARE THE FOLLOWING CONCERNS:

The Milwaukee Litho. & Engraving Co., Milwaukee, Wis.	The National Folding Box & Paper Co., New Haven, Conn.
The J. Ottmann Litho. Co., . . . . . New York.	The Munson & Co., . . . . . " "
The Sackett & Wilhelms Litho. & Ptg. Co., . . . . . "	The Forbes Litho. Mfg. Co., . . . . . Boston, Mass.
The Gray Litho. Co., . . . . . "	The Friedenwald Co., . . . . . Baltimore, Md.
Trautmann, Bailey & Blampey, . . . . . "	The Howell Litho. Co., . . . . . Hamilton, Ont.
The Orcutt Co., . . . . . "	The Canada Eng. & Litho. Co., . . . . . Montreal, Can.
The Brett Litho. Co., . . . . . "	Mardon Son & Hall, . . . . . Bristol, Eng.
Robert Gair, . . . . . Brooklyn, N. Y.	The Printing Machinery Co., . . . . . London, Eng.
The Stecher Litho. Co., . . . . . Rochester, N. Y.	Compton & Sons Litho. & Ptg. Co., . . . . . St. Louis, Mo.
The Karle Litho. Co., . . . . . " "	E. S. & A. Robinson & Co., . . . . . Bristol, Eng.
The Rochester Litho. Co., . . . . . " "	Seiter & Kappes, . . . . . New York City.
The Globe Sign Co., . . . . . Akron, Ohio.	Monasch Litho. Co., . . . . . Minneapolis, Minn.
The Goes Litho. Co., . . . . . Chicago, Ill.	Brooks Bank Note Co., . . . . . Springfield, Mass.
The Carqueville Litho. Co., . . . . . " "	The Mutual Label & Lithographic Co., San Francisco, Cal.
The Buxton & Skinner Staty. Co., . . . . . St. Louis, Mo.	The Los Angeles Lithographic Co., . . . . . Los Angeles, Cal.
The Calvert Litho. Co., . . . . . Detroit, Mich.	Kabushiki Kwaisha Toyo Insatsu Kwaisha, . . . . . Kyoto, Japan.

What stronger recommendation can our press have than the above list of the foremost lithographers in the United States, Canada, England and Japan, who have adopted the Aluminum Rotary Printing Press.

We control all patents for surface printing from Aluminum. All presses using Aluminum are subject to licenses granted through our agents.

## The Aluminum Plate & Press Co.

NEW YORK OFFICE, 87 Nassau St.

LONDON OFFICE, 28 Queen St., E. C.

Works: Plainfield, N. J.



# Calendars 1901



For Printers in the United States and Canada, are now ready and for sale by the Old and Reliable Calendar Concern of

**HENRY TIRRILL & COMPANY**

Importers and Manufacturers

116-118 OLIVE STREET, SAINT LOUIS, MO.

## READ THIS

Now is the opportune time to get your Calendar Samples for 1901. Do not wait until some competitor visits your city and works your trade. Get your samples at once. Make a canvas at once, and later on make a general effort to get the trade in your city, county and State. If you don't, others will.

Our line is conceded to be the best line on the market, the most complete and all-round selling line of Imported and Domestic goods; no old stock. Our line is not made up exclusively of cheap half-tones and three-color subjects. Secure a line of Samples that will insure your getting orders. Have a good line; not half a dozen poor lines. We are the only house sampling Imported Goods to printers. *Correspondence solicited.*

## Printers' Rollers

Made by Chicago Roller Co. for  
SUMMER USE give better  
satisfaction than other makes.

**ORDER NOW!**

**CHICAGO ROLLER COMPANY,**

86 and 88 Market Street,  
CHICAGO.... Long-Distance Telephone,  
Main 2926.

We make a specialty of Out-of-Chicago Orders and can fill these promptly and satisfactorily.

Write us; we desire to get acquainted with you.

## Cambrai Bond

**T**HIS is a new line of low-priced bond paper that we have lately put on the market.



It is strong, bright and clear  
in color, hard and crisp in feeling,

works nicely on the  
typewriter and will, we  
are confident, please our  
customers and meet  
with a good demand.

SOME OF  
OUR WATERMARKS

Keith and  
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**KEITH PAPER COMPANY**

TURNERS FALLS, MASS.

# The Reliance

Unprecedented  
Power and  
Strength

...THE ONLY...

## Photo-Engravers' Proof Press

on which perfect proofs of half-tone cuts the full size of the platen, as well as perfect proofs of the tiniest line engraving, can be made. For proving color plates, where the slightest variation is fatal, the register is perfect.

In use by prominent Photo-Engravers and Three-color Plate Makers in the United States and Europe.

### IT WILL PAY YOU TO INVESTIGATE

SIX SIZES AND STYLES MADE.

(EXTRA HEAVY.)

New A Style, . . . Platen 15 x 20 inches.	Lion, . . . . . Platen 22 x 30 inches.
Regular B Style, Platen 20 x 25 inches.	Mammoth, . . . Platen 24 x 32 inches.
New B Style, . . . Platen 20 x 26 inches.	Mastodon, . . . Platen 25 x 36 inches.

For further information and prices, write to the manufacturers,

**PAUL SHNIEDEWEND & CO.**  
195-199 SOUTH CANAL STREET,  
CHICAGO, ILL., U.S.A.

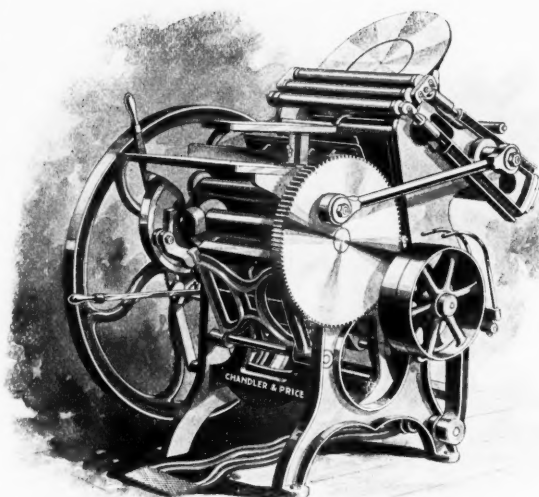
A. W. PENROSE & Co., Lloyd Square, W. C., London, England, Sole Agents for England, France, Australia and South Africa.  
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## CHANDLER & PRICE GORDONS

LEAD ALL THE BED AND PLATEN PRESSES

The Bed of a C. & P. Press has more metal in it than the bed of any other Gordon

**T**HE metal is mechanically distributed to withstand great strain. The rest for the type has a perfect surface, is extra thick and reinforced by heavy ribs—*convex in construction and thickest at point of greatest strain.* The legs of the bed are especially strong throughout, being made very heavy. *No Bed on any of the more than twelve thousand Chandler & Price Presses in daily use has ever proven too weak for a full form.* A special machine bores the four shaft holes as one, and the four facings for the collars are milled in one operation. \$3,500 is invested in a single one of these machines. Such machines insure perfect alignment and adjustment of each bearing to the others, and of all to the other parts of the press. These special machines and processes, coupled with ample metal in every part, insure a long and profitable life for Chandler & Price Presses.



**For sale by Dealers only**

OVER TWELVE THOUSAND C. & P. GORDON PRESSES IN SATISFACTORY USE.

**THE CHANDLER & PRICE COMPANY, Makers, Cleveland, Ohio, U. S. A.**

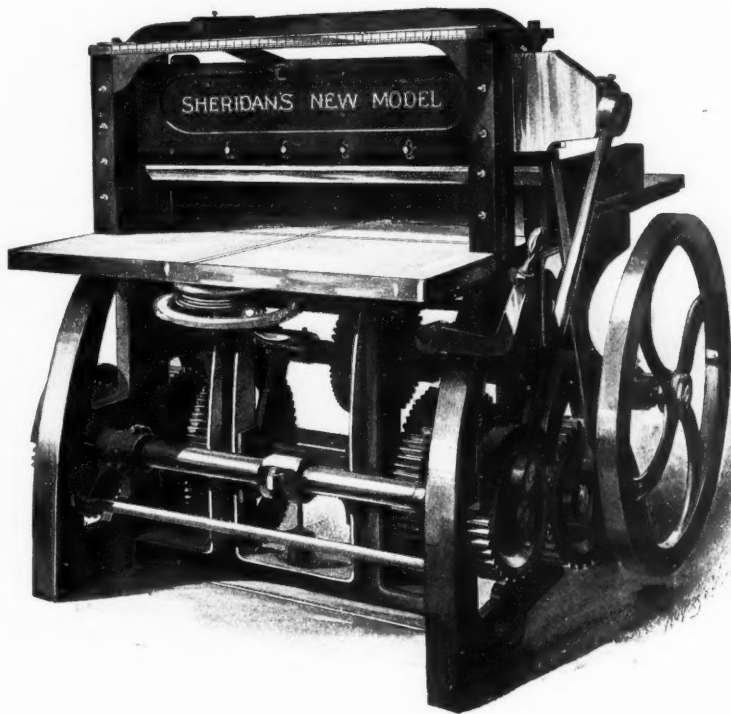
# Sheridan's New Model

THE ACME  
OF PERFECTION  
IN PAPER  
CUTTERS  
♦♦♦♦♦

**AUTOMATIC CLAMP**, with great clamping power, and special **FALSE BOTTOM** brought down by the foot.

**FALSE BOTTOM** shows where knife will strike paper. Gives quick adjustment for line or label cutting. No shifting of piles.

**INDICATOR** at top of machine---a new device. Shows position of back gauge. Mathematically correct.



Noiseless  
—  
Rigid  
—  
Even Cut  
—  
Power  
—  
Speed  
—  
Accuracy



BUILT IN ALL  
SIZES  
36 to 70 INCHES

**KNIFE STOCK AND CLAMP** drawn down from both ends. **RESULT---**  
Uniformly even cut.

**SMOOTH, ROTARY MOTION** gives the highest speed without jar, and is absolutely noiseless.

**HEAVY AND ACCURATE WORK** is its forte. Will respond to the most exacting demands.

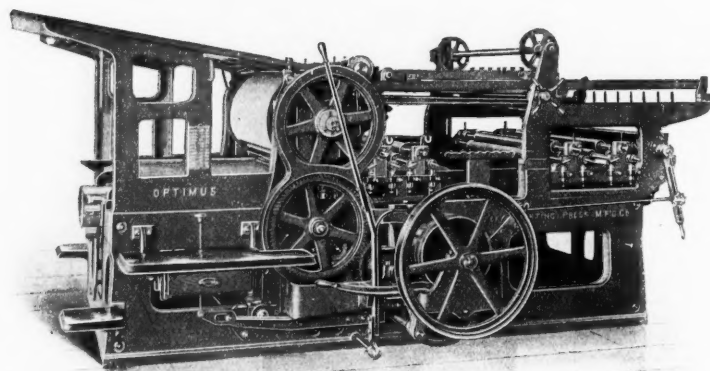
**THE QUICK RETURN OF KNIFE** is a great feature.

ASK FOR  
PRICES  
AND  
TERMS  
♦♦♦♦♦



**T. W. & C. B. SHERIDAN**  
Paper Cutters and Bookbinders' Machinery  
NEW YORK ::::: CHICAGO ::::: LONDON

We agree with our esteemed competitors, who say: "Tis true--and pity 'tis, 'tis true." For the truth is that there is no Crank Motion Two-Revolution Press on the market, that runs the Bed true with the Cylinder.



## The NEW OPTIMUS

Bed and Cylinder run absolutely true together.  
High speed and perfect register.

Guaranteed to do as PERFECT THREE  
COLOR and HALF-TONE WORK as any  
Two-Revolution Press in the market.

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### BABCOCK PRINTING PRESS MFG. CO.

NEW LONDON, CONN.

*Builders of the Optimus Two-Revolution, Dispatch Single-Revolution, Standard, Regular and Reliance  
Drum Cylinder Presses.*

C. A. COLLORD, Manager New York Office, 38 Park Row.

JOHN HADDON & CO., Agents for Great Britain, Bouverie House, Salisbury Square, Fleet Street, E. C., London, England.

FOR SALE BY

MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.  
GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.  
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**BARNHART BROS. & SPINDLER,**  
183 to 187 Monroe Street,

*General Western Agents.*

... CHICAGO, ILL.

Descriptive catalogue, with prices and other information, furnished upon application.



# THE LATEST AND BEST

We show here our latest and most improved Imposing Stone Frame. It will be noticed that there is no waste room under this Stone, but all the space is utilized in the most advantageous manner. It is made in one size only. The size of Stone is 40 x 80 inches, and is the best stock obtainable, with smooth face and free from imperfections. The Stone is 2 inches thick. The height from floor to the top of Stone, 41½ inches.

**Drawers**—There are six drawers at the top. On the left-hand side, extending half-way through, are two pulling out from each side, and two drawers on the right-hand side at the top, reaching clear through, and can be pulled out from either side. These six drawers are ¾ inch deep and 11½ inches wide, and are intended to be used for storing metal furniture. Under these drawers are three large drawers, one reaching clear through the frame to be pulled out from either side, and two reaching half-way through, one being drawn from each side. These drawers are 3 inches deep by 22½ inches wide inside.

**Chase Racks**—At the bottom, on the side shown in illustration, are thirty-six racks for chases for 8 x 12 job press. On the opposite side are chase racks to accommodate eighteen chases for 10 x 15 job press, and eighteen chases for 12 x 18 job press. On the sides of the second tier of drawers, as shown in the illustration, there are eight compartments, four on each side of the frame, which can be utilized for string or small tools.

**Labor-Saving Furniture Rack**—The case contains a labor-saving furniture rack filled with furniture. This furniture is cut in the following assorted lengths and widths:

18 pieces each 2, 3 and 4 line	} Cut 25, 35, 70, 80, 90, 100, 120, 140 and 160 ems long.
15 " " 5 " 6 "	
9 " " 8 " 10 "	
24 " " 2, 3 " 4 "	
20 " " 5 " 6 "	} Cut 30, 40, 50 and 60 ems long.
12 " " 8 " 10 "	

A total of 500 yards of furniture cut into 1,562 pieces. This gives a better and larger assortment of wood furniture than is found in the Mammoth Case. The furniture is thoroughly oil soaked, and the length and width is stamped on the end of each piece.

**Rack for Steel Furniture or Cut Reglet**—In the center, arranged in double tier between the wood furniture racks, are thirty-six compartments for steel furniture or cut reglets. These compartments are made to accommodate the following lengths: 12, 15, 18, 21, 24, 27, 30, 35, 36, 39, 42, 45, 48, 51, 54, 57 and 60 ems; two compartments for each length, except the 42-em length, which has four compartments. Each compartment is 6 inches wide and will hold thirty-five pieces of pica or seventy pieces of nonpareil reglet, or eleven pieces of steel furniture.

**Cupboard or Bins**—On the opposite side from the one shown in the illustration, over the chase rack, are two large compartments for general storage; one compartment is 21 inches deep, 37 inches long and 10½ inches high; the other is 29 inches deep, 37 inches long and 13 inches high. This arrangement as a whole utilizes every inch of space under the stone, and constitutes the most complete and compact piece of modern printing office furniture ever placed on the market. The frame is made of hardwood, very substantial. Has paneled ends, and is varnished in the natural color of the wood, the same as the best of our cabinets.

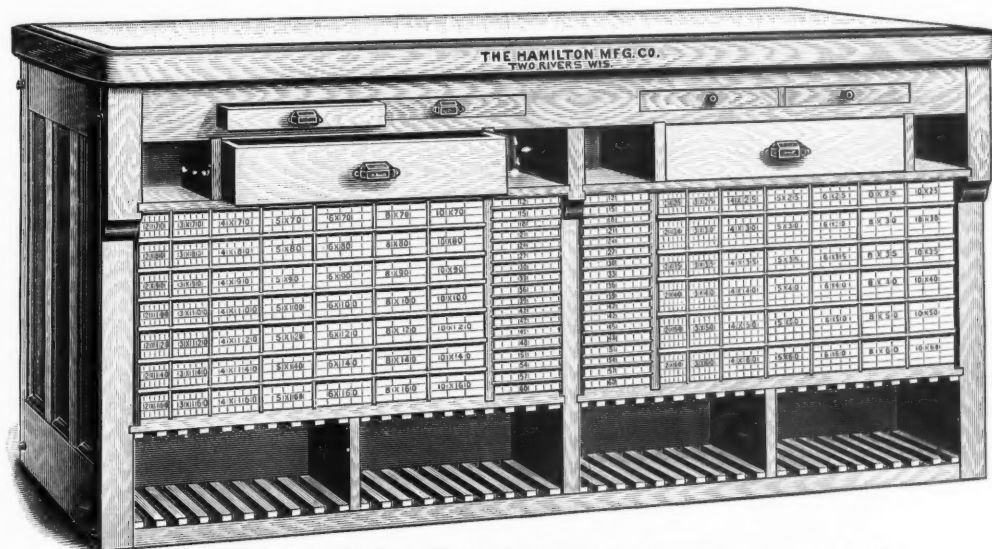
**Price, complete, \$140**—without the steel furniture, but including the labor-saving wood furniture.

Price of a font of reglet to fill the center racks, \$14.

Price of a font of steel furniture to fill the center racks, \$100. This font consists of 22 pieces of each length as mentioned above, except the 42-em length of which there are 44 pieces—a total of 396 pieces.

These prices are subject to the usual discount.

This Stone Frame is for sale by every Type Founder and Dealer in Printers' Supplies in the United States and Canada.



THE DORSEY IMPOSING STONE, WITH LABOR-SAVING FURNITURE AND CHASE RACKS.

Manufactured exclusively by . . . **THE HAMILTON MFG. CO.**

SEND FOR 1900  
CALENDAR SHEET

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and Factory . . . TWO RIVERS, WIS.  
Eastern Factory  
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## ROLLER- MAKING MACHINERY

Complete outfits furnished.

MOULDS ARE  
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This Gun contains 32 2-in. x 72 in.  
Patented Moulds.

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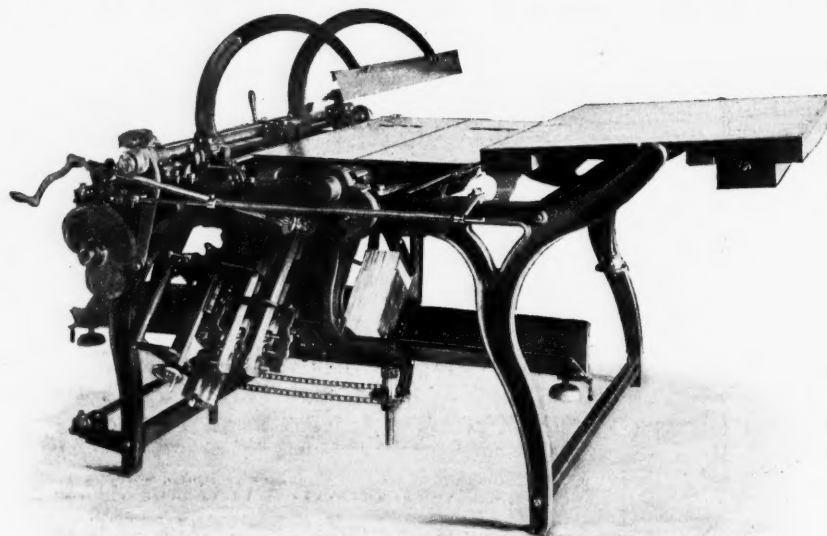
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### Illinois Paper Company

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...BOOK PAPERS...

## HIGH-GRADE PAPER FOLDING MACHINES



DOUBLE-16 MACHINE... FOR BIBLE WORK... FOLDS INDIA PAPER.

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LITHOGRAPHIC &  
LETTER PRESS  
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INKS

CINCINNATI NEW YORK  
CHICAGO ST. LOUIS  
LONDON

BROWN, 658-62. GREEN, 660-09. YELLOW, 660-23. BLUE, 660-42. BLACK, 660-61. *Continued*

# The Manufacture of Inks

for printers and lithographers is a good deal like the manufacture of stoves, or literature or bon bons.

Different makers produce radically different grades.

The extremes in grades are much greater than most people suppose.

You can buy a stove at just about any price you want to pay.

You can pay fifty dollars if you want to or you can "save" forty-five dollars by buying a five dollar stove.

In either case you will get what you pay for.

Some inks cost ten dollars a pound. That is because they are worth it, because they are expensive to make.

Of course, when we charge ten dollars for a ten dollar ink, there are ink brokers (whose reputations do not guarantee anything) who will come forward and offer to duplicate it for five dollars or two dollars or any price a customer thinks is right.

But the fact remains that every grade of ink we make is better than any one else can sell at an equal price.

We have been making the famous Ault & Wiborg inks for twenty-two years.

They are now in use in more printing offices than any other make.

We have met a great variety of competitors.

We have fought them with quality—and we have won.

We could, with our immense facilities, make cheap ink cheaper than other firms but that is out of our line.

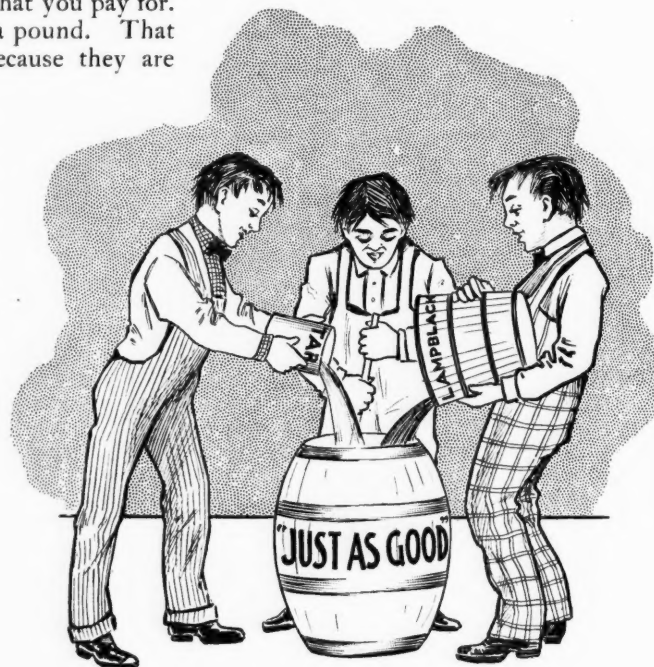
We can't be the fat man and the living skeleton too.

We are going to continue to produce the best inks that science and machinery and skill can produce and we are going to continue to sell them at honest prices.

When any one offers you inks at "half price" you should tell him that you have first-class customers who are capable of determining whether they are buncoed or not.

You had better get our catalogue and select a variety of inks for trial—if you are not already using them.

THE BEST INKS MAKE THE BEST PRINTERS



## The Ault & Wiborg Co.

CINCINNATI

NEW YORK

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# THE GRACES

(DUPLICATE PLATES FOR SALE)

SPECIMEN OF THREE-COLOR PROCESS PLATES ENGRAVED BY  
ELECTRO-TINT ENGRAVING CO.  
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PRINTED ON



"TRICHROMATIC"  
DILL & COLLINS  
MAKERS OF  
HIGH-GRADE PAPERS  
PHILADELPHIA



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

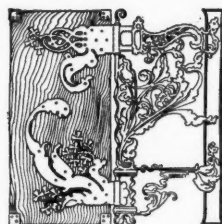
VOL. XXV. No. 2.

CHICAGO, MAY, 1900.

TERMS { \$2 per year, in advance.  
Foreign, \$1.20 per year extra.

MR. A. A. TURBAYNE, DESIGNER.

BY W. IRVING WAY.



IN answer to an inquiry as to whether he considered America or England ahead in the matter of design for cloth book-covers, Mr. A. A. Turbayne said that, in his opinion, "America has been ahead . . . but English publishers are now making up for lost time." To Mr. Turbayne himself is due, in great measure, the marked advance recently made in England in this respect.

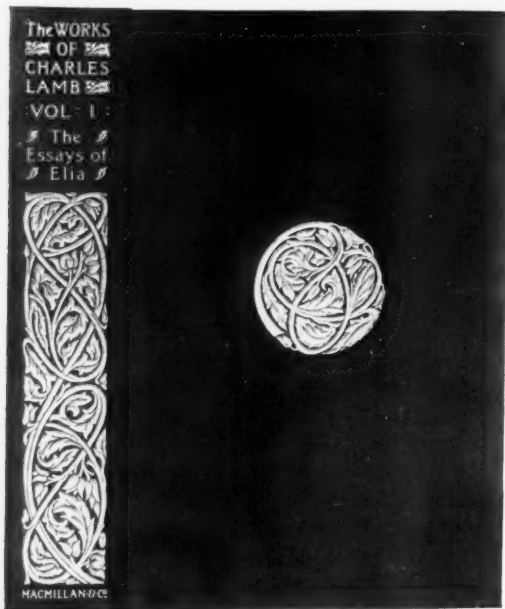
There will always be a question in the minds of many as to whether a cloth cover is quite worthy of an elaborate decorative scheme of design. Cloth is perishable; many designs depend for their effectiveness on the use of gold leaf, and the free use of gold leaf is so costly as to be out of the question for inexpensive books. There is already a tendency among some publishers to discard it in favor of gold ink—a cheap and lifeless substitute. Elaborate color schemes require many stamps and printings, and are quite as expensive as gold leaf, and the use of both is more generally confined to the backs and front covers than was the custom five years ago. If the revolution continues we may get back again to the plain muslin and paper label of Pickering. In that case Mr. Turbayne and others may be forced to design for leather exclusively, which would be cause for rejoicing among those who are inclined to "hold with" Mr. Cobden-Sanderson that the temporary character of cloth casing is hardly worthy of the serious efforts of an artist of distinction. But we have a long—and perhaps more or less rocky, though let us hope not—road to travel before we complete the circuit back to simple muslin and paper label. And for this we may be thankful, as a shelf of somber muslin and white labels is a melancholy sight at best. It is well enough to sandwich a few books so dressed between volumes in gala day attire and thus leaven the lot. Besides, a little gaiety is better suited to the complexion of many modern

books. And by "modern books" one means new editions of such standards as Marryat, Peacock, Edgeworth, Austen, and the like, as well as the latest story by Mr. Kipling. A large brood of these standards came out with the imprint of Messrs. Macmillan & Co. several years ago, and for some reason unexplainable the sales seem to have been very slow. The volumes are of most comely size, printed on a thin but opaque paper, illustrated by such artists as Mr. E. J. Sullivan and Mr. Charles E. Brock, bound in smooth, dark-blue muslin, with individual cover-designs by Mr. A. A. Turbayne, and issued at what seems a modest price of \$2 per volume for such beautiful books. But the large remainder may be picked up today in almost any of the department stores at half price and even less. Why? Who can tell! Perhaps the latest popular favorites did interfere with these, though cheap Shakespeares seem to have held their own.

But this note is intended to bring forward the work of Mr. Turbayne, and as he has had something to say about it in print we must listen to him, though the designs reproduced here tell their own story.

When an order is sent to Mr. Turbayne for a cover-design, it is usually accompanied by a set of the proofsheets of the book. The sketch when prepared is submitted to publisher and author for criticism and suggestion. In most cases the designer suggests the cloth, coloring and treatment, bearing in mind the price at which the book is to be issued. The blocks used for stamping the design and lettering are better cut in brass, but the process-engraved zinc block is cheaper. The adjusting of the lettering to the design is a nice point, and this is the rock on which many designers split. Not so Mr. Turbayne; no one has succeeded better generally than he in letter-designing, though he is not infallible. Perhaps the failures, or comparative failures, however, should be charged to the stamp-cutter, who, for economical reasons, is often entrusted with the

lettering where he is directed to follow a general design prepared for the initial volume of a long series like the "Peacock." Mr. Turbayne is entirely

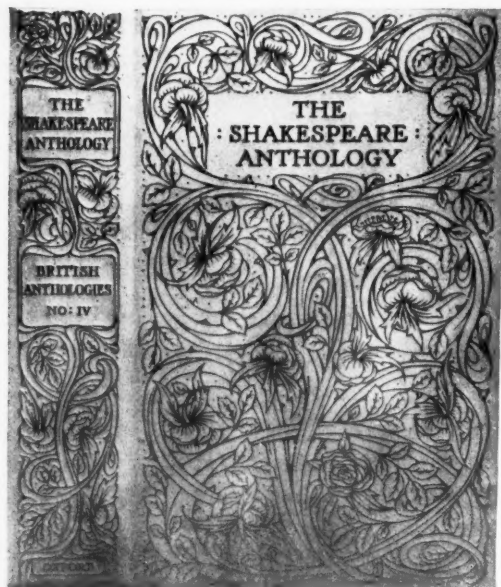


in sympathy with the late Mr. Gleeson White in preferring pure decoration to the picturesque. And he would go so far as to have the design cover the whole surface, when expense is not in question, as



then all imperfections in the cloth are hidden. But in this point of view one can not always readily concur. Cloth is not worth such elaborate decorative

treatment, save in isolated cases, like the limited edition of Tennyson's works issued several years ago on hand-made paper, bound in blue cloth with acorn decorations, to give a single example. Mr. Turbayne himself can be dignifiedly reticent when occasion demands, as in the designs for the "Works of Charles Lamb," in which the lettering, beautiful as that lettering is, would have appeared to better advantage, one ventures to think, without the little ornaments. This is a detail, however, and of trifling importance. No such criticism can be made of the lettering on the Marryat volume. No obscurity here, and no unnecessary detail to divert the eye. As to the design itself, too much can not be said in praise; even the unobtrusive signature of the artist is a pleasing part of the decoration. There is also one special feature of such designs as that on the



Lamb which must strike even the unobservant — the peculiar modeled effect — which Mr. Turbayne says is "a new treatment of old methods of gold blocking. The two effects of colors of gold are obtained by 'matting' portions of the block, and the modeling is produced by a die, or by use of the 'blind' block being brought into play after the gold blocks, pressing in the outline of the design and accentuating the relief."

The design for the "Shakespeare Anthology" shows an adroit conventional treatment of the English rose, with a swirling semblance of a pattern, but without such intricacy of detail as to weary us. The peacock design for "Gryll Grange" is a reproduction, with the lettering added, of the end-papers used in the series. The conventional bird seems to be a favorite with Mr. Turbayne, as he has used the pheasant on a copy of the "Bibliography of the Works of William Morris," tooled in gold on a red



levant morocco. This book was forwarded, designed and finished by the artist, and is a good example of his thorough equipment as a craftsman and artist. It is to be hoped that Mr. Turbayne may receive sufficient encouragement for the further development and display of his talent for work of an enduring



character. If he has not tried his hand at modeled leather, one could wish that he might do so. It seems that Mr. Turbayne served an apprenticeship in black and white work in the United States and Canada, and his thorough acquaintance with the work of his contemporaries on both sides of the Atlantic, goes without saying. If it has not assisted his imaginative faculty, it has been serviceable to him in other ways. All examples that I am familiar with show a discriminating use of materials, and are characterized by a delicacy of finish that is often conspicuously absent from the work of many others. In these respects the designs of Mr. F. W. Goudy more nearly approach those of Mr. Turbayne than the work of any other American artist with which I am familiar.



AFTER THE ROMP.

Written for THE INLAND PRINTER.

### BOOKBINDING FOR PRINTERS.

NO. X.—BY A BINDER.

TO the writer's knowledge there are but two makes of thread book-sewing machines — the Smythe of this country and the Brehmer of Germany. A few of the Brehmer sewers are found in this country, but not many. This machine sews with a loose and unsatisfactory stitch and is inferior to the Smythe excepting where a thick paper is to be sewn, when it turns out a better job. With this machine a single operator will sew about 70,000 12mo signatures in a week.

Another imported machine is occasionally met with that is but an adaptation of the familiar wire-stitcher, each section being sewn with many very fine wire staples to broad tapes or cheesecloth drawn across the back. The sewing is practical and cheap, but rarely appeals to the best ideas of the American bookbinders.

Many old-style Smythe machines are in use, and very good work they do. Books for this machine must have the backs sawn out as for hand-sewing, one man with a machine saw keeping four sewing-machines busy. The sections are originally sewn on wires; to the end of each wire a cord is attached, and when a sufficient number of books have been sewn the wires are drawn through, bringing the cords into proper place. The books are then separated as when hand-sewn and cut apart, leaving small ends of cord projecting from each band to be frayed out and pasted down to the sides of the book. They could even be laced in if it were so desired. The bands pasted down serve to strengthen the binding to a no inconsiderable extent — such a book, in fact, being practically hand-sewn. Some publishers stipulate when placing their order that their books shall be sewn on these old-style machines. When rounded with a stiff back, a cheap edition sewn on this machine will keep its shape well and excel in durability, the only danger being when the back breaks from being opened too far, resulting in the book's utter ruin. The product of the new model can be equaled on the old machine, but the cost of operating is doubled, as the backs must be sawn out, the bands drawn through and cut. A Smythe machine will sew about 15,000 12mo signatures per day.

The new model Smythe is about as near to perfection as we may hope to reach in some years, unless the improvement be in the way of simplicity. The sewing is equally satisfactory for a flat or rounded back; a Bible or a folio. A teacher's Bible of thin rice paper may be sewn with such a tension that the back is absolutely firm and flexible, even without a joint. The Smythe also has an attachment for sewing on tapes, but although some think it stronger, the machine tape-sewing is, in fact, inferior to the ordinary stitch; for, while the tape binds it strongly across the back, the stitches are

not closely knit together and the binder must depend on his backing glue to hold the book in shape. A small paste wheel attached to the machine is used to paste off the first and last signatures.

The No. 4 machine is for large work and has but a single arm directly in front of the machine, and is, of course, much slower than the smaller machine. Such books as the Century Dictionary, Harper's "Pictorial War with Spain," and similar folio editions are successfully sewn on this machine, a feat that would startle the last generation of book-binders.

A heavy Singer sewing-machine is used for sewing to the first and last signatures the loose plates, maps, etc., the book may contain, instead of whip-stitching. Memorandum books are also sewn on this machine in a single section, books as thick as 90 pages being sewn as shown in Fig. 1.

The Elliott stitcher is used on similar work, and will reproduce the long double stitch used on pamphlets of a single section, and described in the previous chapter.

Another very complicated and expensive machine called "The Perfect Binder," dispenses with sewing entirely. Cutting the back off at one stage, the back is next roughed and torn by a gang of revolving



FIG. 1.

a—Strip of cloth. b—Marbled paper. c—Stitch through section.

saws. In this rough surface flexible glue and cotton are pressed; further along the cover is glued on, and at the end a covered book drops out that will last and stand rough handling without thread or wire sewing of any kind.

The details of wire-stitching were gone into in the early chapters of this work.

#### FORWARDING.

The reader will have observed by this time that bookbinding is divided into two distinct branches—the extra or hand binding, and the cloth or machine binding. And at this point in the process the divergence will be seen to increase, so that mechanics devote themselves either to one line or the other exclusively. However, as the purpose of this work is to cover the entire ground, we will continue to follow the methods of both from point to point.

In the job or extra bindery, after a book is sewn it is taken in hand by the forwarder, who prepares the waste leaves and gets the book ready for trimming. His first care is to "tip on" any frontispiece, tissue, or any other single sheet that is to be added at the front or back of the book. Next these sheets are to be whipstitched to the first section, and the first and last section thrown back and pasted along the back edge, if this has not already been done in

the process of sewing. And now the book is ready for the marbled waste or lining sheets which must be first mounted to give them the proper stiffness and finish. This is gone about in the following manner:

Supposing the job in hand to be an octavo; enough marbled or lithographed paper and an equal

amount of white book paper are cut to a size which, when folded once, is exactly the size of the book. A bunch of the folded white sheets are now taken in hand and the top one, being "pasted off," is pressed down on the folded sheet of marbled paper, taking care that the folded edges of both are exactly even, and the paste brushed on without lumps

or loose hairs. This produces a sheet as shown in Fig. 2. After two such waste sheets have been prepared for each book in the job, they are jogged up evenly and given a slight squeeze in the press, and then laid out to dry. When ready they are fanned out so that when pasting all at once (as already described in a previous chapter) each lining paper shall receive at the fold edge a trifle more than one-eighth of an inch of paste. These pasted waste sheets are now quickly tipped on to the books, front and back, the white paper next to the book and the marbled paper up. It may be as well to add here that the marbled and white paper should be folded the same way of the grain, which should run from top to bottom on the book.

As explained at the opening of the chapter on sewing, it is usually found convenient on machine-sewn books to paste the fly-leaves to the first and last sections before the book is gathered, thereby saving some considerable handling. This can not be done in the case of hand-sewn books, as the sawing out would ruin the lining sheets. On the ordinary 12mo editions of popular novels the lining sheet is a simple affair, consisting of a single folded sheet of white paper.

Many machine-sewn books if bound in leather have a cloth joint. An example is the Century Dictionary. The white fly-leaves are tipped on to the first and last sections, and a narrow strip of cloth about one inch wide is pasted on top of the fly-leaves with half its width projecting. Next the section is sewn down its

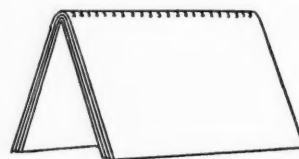


FIG. 3.

length on the Singer machine, one-eighth inch from the fold, through the cloth, fly-leaves, title-page, etc., to the center of the section (Fig. 3). Now a single piece of marbled paper just the size of the book is pasted on top. This paper comes about one-fourth inch short of the joint, giving the cloth a chance to show. The cloth is now folded over even with the

book, and a piece of waste paper pasted to it to protect the marbled paper during the process of binding. All this has been done before the gathering, so that when sewn the book is complete.

(To be continued.)

Written for THE INLAND PRINTER.

#### ECONOMY IN CATALOGUE COMPOSITION.

BY LEON IVAN.

**H**ANDLING copy for a catalogue or a few dozen pages of advertisements is a very easy matter if one knows how to do it; but many a good printer has lost his reputation by allowing the men he had charge of to get all abroad while they were working for him. When copy is handed out the foreman generally designates size of page and type, style of display lines, etc., but there are innumerable little details to be encountered, and unless arranged with some degree of uniformity they will do much to mar the appearance of the book when it comes to be regarded as a whole. Of course, it would be much the best plan to have the proofreader go through all the copy and mark up punctuation, capitalization and style generally; but where those in authority will not permit him to "waste" his time in this manner, they may allow him to go through a few pages with this end in view. After the pages prepared in this manner have been set and corrected, the one best illustrating the points at issue may be used as a guide and enough proofs taken of it to furnish one for each man on the job.

In order to enforce uniformity, it may be well to write a short synopsis of the main features of the job and keep the sheet where all may have access to it:

- Size of page—37 by 56 picas.
- Running heads—Pickup.
- Department heads—18-point Jenson lower-case.
- Subheads—12-point Jenson.
- Style of tables—See specimen page.
- Body of catalogue—6, 8 and 10-point modern.
- Catalogue number—Same figures.
- Numbers under cuts—Nonpareil Ionic figures.
- Indentation—6-point, 3 ems; 8-point, 2½ ems; 10-point, 2 ems.
- Use nut quads instead of periods in price columns; but in the body of matter use periods.
- Capitalize only the subject proper and then when it immediately follows catalogue No.

A few lines similar to the above may be made to prevent a great deal of trouble, by emphasizing points in the style sheets that a man may otherwise overlook.

When the copy is handed out in sixteens it is usually best to go through the bunch and arrange it so that the hardest pages will go out first, or it may happen that the heaviest page going out last may hold the other fifteen back for three or four hours; whereas, if the easiest and lightest are kept until the last all the pages of the sheet will be completed about the same time. Where there are many cuts it

often happens that there will be more or less mortising to do, and it will be advisable to go through the cuts with a view of picking out those that need fixing and having the whole lot mortised at once, instead of sending them out one at a time, which is a nuisance to the foundry people and a source of expense to the office; for nothing is more annoying to the foundry than to have some one running in every little while with a cut to be mortised in a hurry because they are waiting for it. Examining the cuts in advance also affords an opportunity for looking up missing cuts and getting them around before the copy is given out. Every one knows the result of having a 10-em hole for a 25-em cut in a tight page, and that or something equally embarrassing is just what happens when a man has to guess the size of a missing cut. Having given copy and style sheet to each compositor, see that the distributors keep them supplied with material, for nothing consumes time like running around for sorts. It will often be found better to take a man off composition and let him distribute than have five or six men skirmishing for material, because the man in charge of the job is unable to keep track of what his compositors are doing if they have left their frames to hustle for quads, etc. A man with a full case can "soldier till further orders" and do more work than a faster and more conscientious compositor who is chasing around and worrying himself to death with an empty case. It will be invariably noticed that the "old soldiers" always manage to get plenty of material handy, so as to be able to indulge their favorite propensity.

As the proof is taken by the compositor, the time consumed in setting the page should be marked up in a book kept for the purpose; and the compositor's name and time should be written on the corner of the proof, together with the number of the stone or slide on which the type is placed, so that the man who locks it up may know where to put his hand on the type when he needs it. Particular attention should be paid to keeping pages that face each other as much alike as possible; where there are a series of tables the width of columns must be arranged with a view to uniformity, taking care to keep price columns all the same width. It looks bad to see one page with 3-em columns and a long descriptive stub, while the page facing it has similar columns 6 ems wide and a stub all cramped up. In setting odd pages to be electrotyped and run with plates from an old catalogue, more attention should be paid to follow the style of the old page facing it than the style of the office, if any degree of uniformity is looked for.

Too much stress can not be put upon the necessity of keeping strict account of the time spent on alterations, and it will be found advantageous to mark the compositor's name and time on the author's proofsheets, in case of objection from the



author, as it often happens that where a new cut is introduced, cuts have to be mortised afresh and matter overrun in a manner that consumes an immense amount of time that would hardly be noticed unless particular attention were directed to it.

Of course, every printer knows all these points, but the thing is to know them for certain, otherwise the men who are working on his job are apt to stray from the style, and one following another, get right away before a sheet is completed, and then, in their anxiety not to get another roasting, they will work their way to the opposite extreme before the next sheet is completed.

Written for THE INLAND PRINTER.

#### DISCRIMINATION IN THE USE OF WORDS.\*

NO. XXXII.—BY F. HORACE TEALL.

PROBABLY very few persons ever do speak of "trifling minutiae," but it seems worth while to call attention to the fact that minutiae are of a trifling nature, and that "trifling minutiae" is therefore not very good English. In C. W. Bardeen's "Verbal Pitfalls" we read that, though the locution is harped at by some critics, it may be regarded as legitimate. Alfred Ayres says: "The meaning of 'trifles' and the meaning of 'minutiae' are so nearly the same that no one probably ever uses the phrase 'trifling minutiae' except from thoughtlessness." It may be

be legitimate; but it is easy to avoid its use, and such avoidance is advisable.

One of Mr. Bardeen's unaccountable dicta is the assertion that "truism" is indefensible as used instead of "truth." Probably no one ever used one of these two words when the other was the proper one for the sense intended. Richard Grant White made a still stranger assertion as follows: "A truism is a self-evident truth: a truth, not merely the truth in the form of a true assertion of fact. Thus, 'the sun is bright' is not a truism: it is a self-evident fact, but not a self-evident truth." A truism is a truth that is so commonly known that it is entirely unnecessary to express it. A fact is something absolutely true; and how anything can be a self-evident fact, and not be a self-evident truth, is one of the problems that Mr. White did not solve, and that need not be solved. No better classification seems possible for Mr. White's saying than calling it a falsism.

An expression that has commonly been considered as indefensible as any is "try an experiment." An experiment is a trial or test, and it would seem that one might as well speak of trying a trial as of trying an experiment. Yet the objectionable saying is used by many who are considered very careful speakers. It does not so often find its way into careful print, because it is a colloquialism, and most of those who write or edit know that an experiment is not actually tried. As the Standard Dictionary says, "A man of science conducts (a series of) experiments for the discovery of truth; he performs experiments before a class to demonstrate that truth." One who speaks of making an experiment uses much better English than he who talks of trying an experiment, though such use of "try" is not indefensible.

Even Dr. Hodgson, in his book "Errors in the Use of English," said: "Now, to say a thing twice over in different ways is as much a waste of energy as," etc. Every one should know that "twice over" is not good English. It is an expression often heard, and that need not be too scrupulously avoided in speech, but very inelegant for use in serious print.

The word "underhanded" is defined in the dictionaries, and the only objection in them is that it is "a loose use." Some critics call it a vulgarism, and say that the proper word is "underhand." Undoubtedly, it is better to speak of an underhand than of an underhanded proceeding. The Standard Dictionary says, of "underhanded," that "common usage has almost legitimated it, although the best writers still prefer 'underhand.'"

Some objection has been made to saying "under the circumstances," one reason adduced being that it embodies a false metaphor, because circumstances means surroundings, and no one speaks of anything being under surroundings. Murray's New English Dictionary says that mere situation is expressed by "in" "under the circumstances," and action is performed the circumstances." That is, one expression is right



Photo by Kadghin, Cedar Rapids, Iowa.

PORTRAIT STUDY.

that Mr. Bardeen thought that minutiae might reasonably be considered merely as small matters, not necessarily trifling, and so the phrase may possibly

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for one meaning and the other is right for another meaning. We should not speak of doing anything in certain circumstances, but should say under the circumstances.

That which is unique is unlike anything else, whether altogether so or only in some one particular. "Unique" is said to be often used when the meaning intended is that the thing spoken of is beautiful. Such use is nonsensical. Richard Grant White says: "A thing is unique when it is the only one of its kind, whether it is good or bad, ugly or beautiful." The Standard Dictionary says: "Frequently perverted, as denoting a degree of strangeness or oddity instead of indicating an object as the only one of its kind, which is the sole proper sense of the word. We may say 'quite unique' if we mean absolutely singular or without parallel, but we can not properly say 'very unique.'" When a thing is unique it is absolutely so, even if its uniqueness consists in only one peculiarity. This is the reason why it is not proper to use an adverb like "very" with the adjective.

Such expressions as "He is universally esteemed by all who know him" are not infrequent in use, but they are wrong, no matter how often used. Nothing can be universal that is not common to all, and nothing can be thought or done by all without being universal. A stronger objection will hold against such use of "universal," that does not seem to have been uttered by any writer. It is that what is universal must pertain to the whole universe, and one could not strictly be universally esteemed, for one could not be known to everybody. Yet this assertion unqualified might be condemned as hypercritical, if not worse, for "universal" may legitimately be applied merely to all members of one class. It is only when no distinct class is indicated that such objection is good.

(To be continued.)

#### ESTABLISHING A NEWSPAPER.\*

BY O. F. RYXBEE.

##### VII.—BUYING MATERIAL—(c) THE PRESS.

THE selecting of a press is a question that should have most careful consideration, as it requires the greatest outlay of money, and for this reason not only the requirements of the moment should be considered, but probable future needs, both as to speed and size of paper. If a circulation of 2,000 is anticipated the press should be capable of printing the edition in an hour, not that it is imperative that the entire edition should be off in that time, but if in the future the circulation should be doubled a new press would become a necessity if the machine first purchased was not capable of handling such an output in less than three or four hours.

\*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next number will be "Buying Material—Miscellaneous Requirements for Composing and Press Rooms."

As to size it is equally important that the possibilities of the future should be considered. Assuming that the new paper will not be larger than the immediate needs indicate, the size that will be adopted in case it is found necessary to enlarge should be decided before purchasing a press. Unless the field



KATHRYN.

is of unusual promise it will not be necessary to consider more than one increase. If a seven-column folio is adopted at the start it will thus be necessary to decide which size will be chosen for the increase—an eight-column folio, or a five or six-column quarto. The eight-column page, according to the more modern ideas, is too large, either of the other sizes being more desirable, largely depending on how much of an increase is required. An increase from a seven-column folio to a five-column quarto adds about one hundred inches or nearly five columns of the former size, while a six-column quarto adds over three hundred inches or about fifteen columns. Thus it will be seen that unless an unusually large increase is desired the five-column paper will be likely to meet the requirements. The press for this size must have a bed three inches wider and five inches longer than that necessary for a seven-column folio.

To state positively that one particular press is absolutely the best for the purpose here outlined is beyond the ability of the writer, or any other person aside from the agent of a press manufacturer. There are several good machines on the market that will print a seven-column folio or a five-column quarto with a speed of 2,000 or more an hour, any of which can be safely purchased. The best plan to pursue is to write a letter to each of the leading press manufacturers, all of whom advertise in THE INLAND PRINTER, asking what press of their manufacture they would recommend for your needs, and request them to give you their net price. A press that will carry a five-column quarto can be purchased for \$2,100, net, up to \$3,500. For a paper no larger than a seven-column folio good presses are made at \$1,500 to \$2,500.

As a matter of fact, in buying a press it is largely a question of the amount of money available for the purpose. A larger sum only buys greater speed, or greater size, or better quality.

(To be continued.)



"LOOKING BACKWARD."

Photo by E. Goldensky, Philadelphia, Pa.

Half-tone by  
THE STANDARD ENGRAVING CO.,  
632 Chestnut Street,  
Philadelphia, Pa.



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

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C. F. WHITMARSH, Secretary.

A. W. RATHBUN, Treasurer. J. G. SIMPSON, Advertising Manager.

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NEW YORK OFFICE: Room 701 Morton Building,  
110 to 116 Nassau street.

ROGER B. SIMPSON, Eastern Agent.

VOL. XXV.

MAY, 1900.

No. 2.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

### SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.**—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

### FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.  
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.

JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.  
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.  
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.

JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.  
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

### EDITORIAL NOTES.

THE queer idea seems to have gone abroad that books are bound with uncut rough edges to satisfy the money-saving propensity of the book-maker; and retail purchasers have been heard to openly scorn the book with but "one side of the edges gilded."

THE cover of this issue was designed and composed by Arthur E. Rowe, with the Daily Times Job Department, Bath, Maine. The decorative panel ornaments were cut in patent leather by Mr. Rowe from one of his own designs, so the entire work is by the compositor.

THE failure of the Appletons and the Harpers and the causes leading to their embarrassment have received various interpretations. One of the latest from an Eastern binder points the moral that publishers should leave their binding to the people who do nothing else, and devote all their energies to the distribution of their books.

THE parcels post system between the United States and Germany is meeting with much favor. The system was introduced in October last, and the number of articles sent and received has greatly increased. The imports at first were more than the exports. The total number of pieces handled during the first three months was 16,781.

TO open a new book properly so as not to injure the binding, hold the volume with the backbone resting on the table—then release first one cover and then the other, pressing them down to the table. Then open in the same manner a few leaves first from one side and then from the other until the center has been reached, when the book may be closed and in future handled without fear of injury.

WHEN a workman is injured in the performance of his duties for his employer, the sympathy for the injured man is a powerful factor against the administration of even-handed justice. Familiarity with machinery is prone to give a sense of false security, and workmen are inclined to take chances little short of suicidal. When the catastrophe which their carelessness has produced leaves them maimed and crippled on a sick bed, it is futile to say that they themselves are to blame. The contingent lawyer is speedily on the field and his machinations build up a barrier between the employer and his injured employe—be the former ever so benevolent or the workman ever so conscious of his own responsibility for the result of his own carelessness. The suits that are inspired by lawyers against employers for injuries to workmen result very rarely in substantial benefit to the latter when contributory negligence can be shown—as it almost invariably



is. The lawyers ask for extravagant damages and then compromise the suit, leaving to their client a mere pittance, and estranging from him forever those who would have looked after his interests for life. The policy of the various unions is to protect their members, and the policy of the United Typothetæ of America is to conserve the interest of the trade. THE INLAND PRINTER would be glad to have the views of any of the members of the organizations on this subject.

ATTENTION is directed to an article in this issue entitled, "An Incident of Business—How Labor Can Effect a Detriment," in which a case of "employer's liability" is described in detail, as illustrative of similar cases, where the good will of the employer is outraged and the credulity of the workman imposed upon by selfish prototypes of Dodson & Fogg. The contributory negligence of the plaintiff was very clearly shown by the evidence, yet by a travesty of justice the verdict was against the defendant; and yet the plaintiff has lost infinitely more than he has gained in the legal quibbling to which he was incited.

#### "TOO HANDSOME TO PRINT A LARGE EDITION."

IN *Printers' Ink* for April 4 is given a list of one or more publications of largest issue published in the interest of each trade or industry, accorded a circulation in excess of 1,000, as shown in the American Newspaper Directory for March, 1900. Under the heading of "Paper, Printing, Bookmaking, etc.," is the following: "The Chicago INLAND PRINTER, monthly, is an excellent specimen of good typography and presswork, but leaves us to guess at its actual issue ever since 1895, when it was stated to have been not less than 10,500. The 1899 estimate exceeds 4,000. It is too handsome to print a large edition, but is head and shoulders above any and every similar publication now appearing or that ever has appeared."

THE INLAND PRINTER thanks *Printers' Ink* for the compliment paid it in the last portion of the last paragraph, but can not understand why the publishers of *Printers' Ink* and the American Newspaper Directory should have reason to believe that if 10,500 copies of THE INLAND PRINTER were issued in 1895 its edition at the present time should be only in the neighborhood of 4,000 copies. It has never been accused of going backward. On the contrary, its career has been one of constant progression and unexampled prosperity. This is admitted by every one conversant with the trades THE INLAND PRINTER so thoroughly represents.

If the publishers of THE INLAND PRINTER are correct, all the blanks ever furnished by the publishers of the American Newspaper Directory have been filled out correctly and forwarded to the office of that publication. If these have failed to reach their des-

tination, or for some reason have not been given a place in the Directory, it is not the fault of THE INLAND PRINTER. Advertisers and others who judge of the circulation of a magazine by reference to the newspaper directories are invited to examine the current issues of the books of N. W. Ayer & Son, Philadelphia, the Charles H. Fuller Advertising Agency, and Lord & Thomas, for facts concerning its circulation, and not depend entirely on the other work.

Since January, 1898, THE INLAND PRINTER has never issued for any month less than 14,200 copies of its paper, and the highest number printed during that time has been 18,000. The average circulation during the period named has been 15,570; and its publishers are ready to make affidavit to this effect if any of its advertisers are not satisfied. THE INLAND PRINTER can not understand why the American Newspaper Directory should publish information of this kind unless it is that it does not believe in encouraging papers which get their advertising patronage direct and have nothing whatever to do with advertising agencies. It looks to the publishers of THE INLAND PRINTER as if the Directory people were endeavoring to get even for failure to allow its advertising to find a way into the paper through the channel of the advertising agency. It may not be true, but it looks that way.

The paper *is* handsome, but it is *not* "too handsome to print a large edition"; and this, notwithstanding the statements made by the American Newspaper Directory and *Printers' Ink*.

#### REMOVAL OF THE NEW YORK OFFICE OF THE INLAND PRINTER.

THE New York office of THE INLAND PRINTER has been removed from 150 Nassau street to Room 701 Morton building, 110 to 116 Nassau street, and 43 and 45 Ann street, where a three years' lease of much more commodious and convenient quarters has been made. Advertisers and subscribers in New York are invited to call whenever convenient, and visitors from out of town will always be accorded a hearty welcome. The office will be in charge of Mr. Roger B. Simpson, Eastern agent, and letters for Mr. J. G. Simpson, our advertising manager, can be addressed there. Complete files of the magazine are to be found at this office, and copies of current issues and all books and utilities for printers, binders, electrotypers and others which are handled by The Inland Printer Company will be kept on sale.

The New York Press Club having taken the entire ninth floor of the Morton building and fitted it up in the most attractive and comfortable manner, many newspaper men will be frequenters of these clubrooms, and a cordial invitation is extended to visitors to the Press Club to call at THE INLAND PRINTER office.



## ECONOMY IN THE BOOKBINDING BUSINESS.

EVERY detail of a bookbinder's business, no matter how trifling, is worthy of close investigation and study; for there is a right way and a best way to perform the simplest processes. And the student will be surprised how quick, and, what is more, how profitable, will be the returns for a little investigation. For example, take the glue brush—the prices run from \$1 to \$6. Cloth casemaking brushes are made at any price, yet it will be found that the highest priced, made of pure pig's bristle bound with wire, are much the cheaper in the end, besides being quicker for the casemaker. These brushes are cheapened by mixing in horsehair and split whalebone, which reduce resiliency or spring, so desirable for quick casemaking, besides the fact that these substitutes lack durability. The horsehair breaks off in little short pieces, to the injury of the work and the vexation of the mechanic. A good all-bristle brush will last a casemaker two years and then make a backing brush par excellence for two years more. However, such a brush is wasted if the mechanic does not appreciate the necessity of keeping it in good order. A brush should never be left in the glue-pot while the glue is not in use. Chances are that the brush will sink to the bottom and harden there and be burnt when heat is next applied to the pot. Best of all is to soak it out clean and keep it so when not in use. Also hang the brush up so that the dampness does not run into the socket.

## THE STATUS OF THE PRINTING INDUSTRY IN FRANCE.

THE printing industry in France is developed to about the same proportions as in Great Britain. The greater portion of the presses and type in use, and material consumed, is manufactured in the Republic itself, as the art of making presses and accessories has been perfected wonderfully in France in recent years. In fact the exports of these articles from France far exceed the imports. The imports of presses and ink are mostly from Germany and Great Britain, while Italy and Great Britain supply most of the type.

The trade of the United States in the above-mentioned articles is at present exceedingly small; in fact, in the official statistics of the French Government for 1897, the United States receives no mention whatever, in the imports of presses or type, and in 1898 the imports from this country of presses amounted to only \$14,766, as against \$45,386 from Germany, and \$17,798 from Great Britain. The statistics do not mention the United States in the imports of type, either in 1897 or 1898, and in 1898 the ink imports from this country were so small as not to be mentioned.

The leading German makers of presses exporting to France are: Schnellpressen-Fabrik and Ehren-

hardt & Granun, of Worms, who build especially simple printing fly presses and tread machines; J. G. Marlander, of Cannstatt, Wurttemberg, building cylinder treading machines, crucible force presses, lithographic fly presses, etc., and C. Backisch & Co., of Dusseldorf, whose specialty is rotation machines for color printing.

According to the official French statistics the imports of presses, printing ink and type for 1897 and 1898 were as follows:

## PRESSES.

COUNTRIES.	1897.	1898.
Great Britain .....	41,181 kilos	65,992 kilos
Germany .....	199,097 "	168,096 "
Belgium .....	51,236 "	19,452 "
Switzerland .....	22,515 "	5,757 "
United States .....		54,689 "
Other countries .....	2,870 "	1,645 "
Total weight.....	316,899 "	315,631 "
Total value .....	\$85,563	\$85,490

## PRINTING INK.

Great Britain .....	19,855 kilos	14,810 kilos
Germany .....	14,328 "	21,346 "
Belgium .....	6,575 "	7,549 "
United States .....	2,508 "	
Other countries .....	975 "	5,298 "
Total weight.....	44,241 "	49,003 "
Total value .....	\$17,768	\$19,619

## TYPE.

Great Britain .....	17,882 kilos	14,682 kilos
Germany.....	7,904 "	9,460 "
Belgium .....	6,217 "	5,598 "
Switzerland .....	3,334 "	5,343 "
Italy .....	15,689 "	18,295 "
Other countries .....	456 "	3,004 "
Total weight.....	51,482 "	56,382 "
Total value .....	\$25,246	\$27,627

It will be seen from the above tables that although the quantities imported from the various countries have varied to a certain extent, yet the totals for both years are to all practical purposes the same, which would seem to indicate that the printing trade in France was at a standstill, were it not for the fact, before mentioned, that the home manufacture of presses and supplies in that country has been able to satisfactorily meet the home demand.

France will be an attractive field for cultivation by the American typefounders upon the ratification of the reciprocity treaty between this country and France, which is still pending, and which will enable them to introduce their products in successful competition with the native manufactured articles. Although at the present time the United States has but a small share in the printing supply trade with the French, if the printers of France could be taught to appreciate the superiority of American presses, typesetting machines, type, etc., they would no doubt become as enthusiastic in their praise as have the printers of Edinburgh, Scotland.

The activity in the printing trade throughout

France creates, of course, a great demand for all kinds of type and plates, the greater part of which are also manufactured in that country. In Paris alone 167 political newspapers are published, of which 80 are dailies and 89 weeklies. Over 2,200 periodicals are devoted to science and arts; magazines are numerous throughout the Republic, and a vast number of books are published annually.

It will thus be seen that, as has been said, our manufacturers participate in this trade to a very small extent only; but that we are able to compete successfully with the English and German manufacturers in the French market, as well as with the French themselves, is beyond question, and we therefore should not hesitate to enter the market with our best class of goods.

Three of the principal importers of American machinery in Paris are Glaener & Perrand, Avenue de la Republique 1; Ch. Karcher, Rue de Provence 60; and Roux Fres & Cie, 54 Boulevard du Temple, who already represent some of our manufacturers, and who, no doubt, would be willing to handle American presses, typesetting machines, etc. The present freight rate for goods from New York to Havre is as follows:

On steamers of fast freight service—packages not exceeding 4,480 pounds, \$5 and five per cent primage per 2,240 pounds, or 40 cubic feet, ship's option.

The duty on printing machinery entering France is 15 francs per 100 kilos, or \$2.89 per 220 pounds, and on type 9 francs, or \$1.737 per 100 kilos. Stereotype and engraved plates are admitted free of duty.

#### PRINTERS' STRIKE IN SWITZERLAND.

THE employes of Benziger Brothers, printers of Catholic books, at Einsiedeln, Switzerland, have struck and complained to the Pope that their treatment had been an injury to the cause of Catholicism. This news interests American printers because the house of Benziger almost monopolizes the American market for Catholic books of devotion and school books, most of which are made in Switzerland, where the average wages of craftsmen amount to about \$5 per week. As foreign books and printed sheets are admitted free of duty, a number of houses printing in Germany and selling in America have sprung up which thus enjoy enormous advantages over domestic publishers and printers. Our loose tariff legislation amounts to a regular government subsidy for them. It would be interesting to know how our customs officers value the stereotype plates which are continually coming into our country. There are several printing-offices in small German towns which work for the American market and do not even pay the minimal scale of the German Guild, \$5 per week. The number of large manufacturers who have their catalogues printed in

Germany is also increasing. An edition costing in New York \$1,000 can be had in Hamburg for \$500. Why should firms acquainted with these conditions forego such advantages as that? It is, however, the duty of the printing craft to protect its interests through better tariff laws, and in doing so the trade will also benefit the country at large. It is said that our free government should not burden the import of foreign books for the sake of civilization; but under the plea of enlightening our people, certain importers made America the dumping-ground of the offal of foreign, especially German, literature. Shiploads of the vilest stuff arrive at our ports without covers and are sold by an army of agents who promise almost anything, from a music box to an organ, as premiums. Even the better class of imported German popular literature tending to preserve un-American views among our foreign population is so exceedingly low-priced as to make it utterly impossible for American publishers to print weeklies or monthlies apt to breathe an American spirit into the foreign element.

#### AN INCIDENT OF BUSINESS.—HOW LABOR CAN EFFECT A DETRIMENT.

EVERY employer meets different phases of the labor question in his career. Out of unknown forces and facts spring problems of great import. The leaves of individual history furnish the writer a story that materially affected physical, mental and business questions. Yet it is not a strange or unique tale, but employers as a class may profit by its application.

Imbued with the spirit of invention, the engineer and fireman of The H. O. Shepard Company, Chicago, for their own convenience, planned, constructed, erected and attached a certain fan by a belt to the shafting operating the plant. This belt was slipped over a 32-inch pulley upon the main shaft, and also over a small pulley connected with the fan. This was unknown to the company, and had absolutely nothing to do with its business. When their convenience had been subserved and it was no longer necessary to use this device, the belt was removed from the shafting and tied back against an east wall, in such a manner that the lower portion formed a loop, through which the main shaft ran, without imparting motion; and the upper portion hung over the top of the fan which stood perpendicularly about seven feet above. The main shaft is about twenty-five feet long, and extends north and south. At its south end and nearly opposite is the corner of the boiler wall, distant 3 feet 6 inches in the clear. Around and just south of the corner and next to the boiler wall stands a surface blower. North of the boiler is a space 6 feet in width by 15 feet in length. The surface of the pulley on main shaft is 3 feet 6 inches northeast from corner of the boiler. The belt is 9 inches north of the pulley, 18½ inches from its edge, and distant from the surface blower 6 feet 6 inches. The main shaft, when moving, ran to the east and away from any person passing in its vicinity. The fireman had been working in the engine-room for a year less nine days, and was thoroughly familiar with all machinery and appliances. One morning, as he was going around to blow down the surface blower, when he reached the northeast corner of the boiler, he claimed, the fan belt came untied, caught him by the left hand, pulled him toward the shaft, around which he was thrown twice. His thumb was torn off and arm smashed, so

that amputation was necessary just below the elbow. How he was injured was a mystery, he said; and that immediately preceding the accident *he noticed nothing unusual about the belt, it was still tied back against the wall.* He was taken to the Cook County Hospital, money advanced for his needs, and a subscription made up by employes of the company. He was daily visited by the engineer, a personal friend, and when the shock had passed, was told he or his family would not suffer, and as long as the company was in existence he could depend upon a job. He was asked to sign a release from liability, but through the influence of energetic lawyers and ostensible friends, refused.

When he recovered, his enthusiastic lawyers and apparent friends advised a suit, and it was commenced for \$20,000 damages. In due course it came on for trial before Judge Kavanagh. When the plaintiff had put in his evidence, a motion was made by the defendant to take the case from the jury. That motion was argued in the chambers of the judge for nearly an hour, and in deciding the motion he frankly said if he was trying the case without a jury he should find for the defendant, but as he thought there was an inference in the case he ought to submit it to the jury, and overruled the motion. The trial continued and upon the conclusion the jury retired to consider their verdict. They remained out eight hours and disagreed. The case was again set for trial and came on for hearing before the same judge. The jury were above the average in intelligence. The plaintiff told his story. He was the only one who knew how the accident occurred. He said the belt came down once about six weeks before the accident, and that he and the engineer tied it back; that just preceding the accident that morning it was tied back as usual. He located the pulley on the main shaft as *directly opposite the corner of the boiler*, and that the bearing supporting the south end of shaft was south of the corner, and the space between corner and pulley was *only 18 inches*. To corroborate, he called a witness who took his job when he was hurt, and he swore the pulley was to the north, and the space between 28 inches.

This in substance was his case.

The defendant showed the belt had never come untied; that the device was for the convenience of the engineer and fireman; that when he was picked up just after the injury, he was asked how the accident happened, and he replied, "*Thought there was something the matter with the belt, struck it with my hand and my sleeve caught and I got pulled in there.*" (Plaintiff denied this.) Defendant also showed by the man who installed the plant in 1896, no changes had occurred in any of its details: that the pulley on main shaft was *northeast from the corner of the boiler 3 feet 6 inches*, and the space between corner of boiler and south support of shaft *3 feet 6 inches*; also by a mechanical drawing and the man who made it, that these locations and distances were absolutely correct; also by a series of photographs and the man who took them, that the pulley was northeast from the corner of the boiler, and there was ample space between corner of boiler and support of shaft for any one performing his duties to pass without coming in contact with the machinery. To illustrate this, a human figure was placed in the opening at the point where plaintiff said he was injured, and that figure photographed with outstretched arm, showing his hand could not touch the surface of the pulley, much less the belt.

After this evidence and arguments to the jury, they retired, and remained out scarcely twenty minutes, found for plaintiff and assessed damages \$12,500. After this jury had been discharged from further service as jurors, five of them visited the plant of defendant, and upon careful examination frankly said their verdict was wrong, and they would do anything in their power to rectify it. They made affidavits, stating therein, that from such examination, they were satisfied "*that if plaintiff had been discharging the duties he claimed*

*to be discharging at the time of the accident, or any other necessary duties, he could not have been injured in the way and manner as stated by him.*" Those affidavits were presented to the judge. These persons also stated to the writer, that when they first went out to determine their verdict, some of them were in favor of giving \$37,000. When the motion for new trial was argued before Judge Kavanagh, he stated in substance as follows: "*This is an awfully close case. If I were trying it without a jury I would find for defendant. What am I to do! If I grant a new trial, it will be the same thing; this case will have to be heard by the Appellate Court.*"

With all due respect to his honor, the writer feels a great injustice was done; thus to compel defendant to incur the expense of an appeal to a higher court to obtain justice, have that court reverse the lower court and send it back for a new trial, when he felt if he was trying the case he would find for the defendant. This, too, in spite of the affidavits

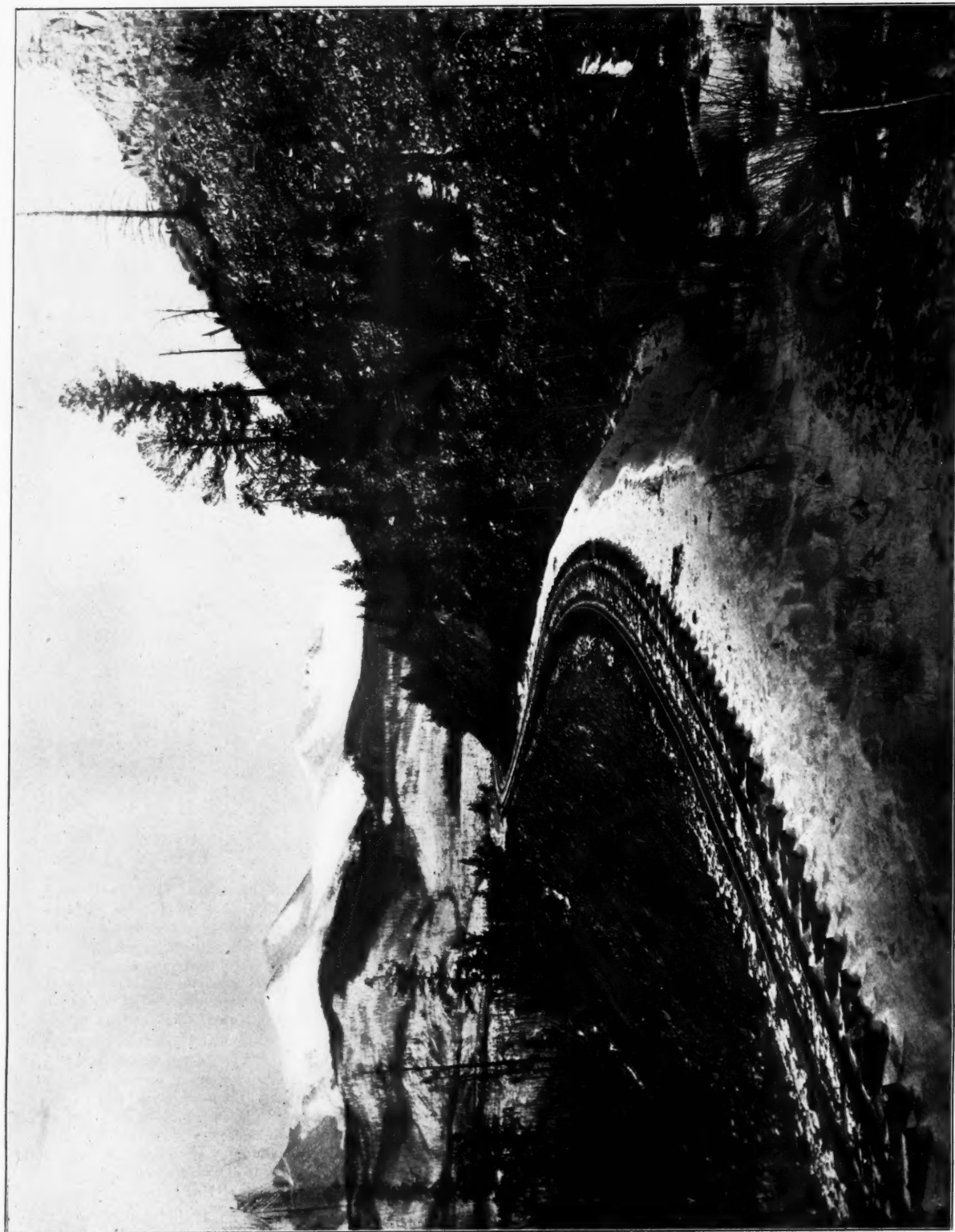


Photo by H. Roy Mesnat, Iowa City, Iowa.

"SWEET MARIE."

of the jurors showing a great wrong had been done. The Court compelled the plaintiff to remit \$3,500, and entered judgment for \$9,000. *Since then the plaintiff and his attorneys gladly accepted \$1,000 in full of said judgment.* This was paid, not in recognition of liability, but as a question of business policy. Thus, it will be seen, the engineer and fireman erected and attached a device unknown to their employers for their own convenience, which produced an injury resulting in litigation, two trials, and all the attendant expense which that signifies. Can it be supposed for a moment the plaintiff in this case, after he had settled with his lawyers, was a beneficiary to a large extent? Can the pittance he obtained ever compensate him for the loss of that arm, even though the defendant was not liable? Has he profited by the litigation from a material standpoint? Would it not have been wiser to have accepted the defendant's offer and had a steady job? Has his conduct a tendency to make employer and employe more interested in their joint welfare? Look at it as you may, it is one phase of the labor problem that demands consideration. The ordinary contingencies of business are slight compared with the possibilities labor may create.

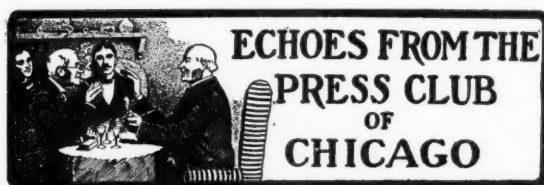




NIGGER HILL, NEAR BRECKINRIDGE, COLORADO.  
(Elevation, 13,000 feet.)

Halftone by  
THE WILLIAMS-SHAFER ENGRAVING CO.,  
463 Broadway Street, Denver, Colorado.





BY FREDERICK BOYD STEVENSON.

THEY were talking about the Paris Exposition up at the club. "The hired girl out at our house made a queer break the other day," said Lucius Fuller, when there was a lull in the conversation. "She reads the papers, you know, and knows what is going on. She is a great admirer of Mrs. Potter Palmer, whose name, you may have noticed, gets into the Chicago papers more or less. Well, the hired girl had just been reading about Mrs. Palmer getting ready to sail for Europe, and so she says in a sociable kind of a way to make us all feel that she wasn't putting on any airs over us: 'I see Mrs. Palmer is going as a missionary to the Paris Exposition.'"

Fuller, by the way, tells a story about an enterprising canvasser for a photographer. Fuller was in his office with three or four friends when the canvasser broke in. The man had a little satchel full of sample photographs. He picked out one from a half dozen and said:

"Now, gentlemen, this is an ideal picture. Not only was the subject a very fine-looking man, but the picture represents magnificent work in the photographic art."

Fuller blushed up to his eyebrows, for it was a picture of himself. To hide his confusion he ordered another dozen. Now he is wondering whether it was a happen-so or whether the canvasser put up a job on him.

B. Arthur Johnson, who was formerly on the staff of the *American Lumberman*, and one of the best-known men in trade journalism in the West, recently entered the lecture field. Johnson is very popular with the lumbermen, who like his funny stories and jolly manner. So Johnson got it into his head that it would be a good scheme to lecture on the "Hoo-Hoo," the lumbermen's secret society of black cats. Not so very long ago he gave his lecture in Denver. Well—it was pretty long. Now, it happened that a professional monologueist, who is a friend of Johnson's, was at the lecture. Soon after this the monologueist went East and in a couple of weeks returned to the West, stopping at Kansas City. Johnson had just arrived in town, and that same night delivered his lecture on the "Hoo-Hoo." After the lecture there was a smoker at which the monologueist was the star performer. He told a story about himself and an imaginary friend named Casey. Casey and he, he said, had been on a "bat," which started in Denver and had continued up to the present time in Kansas City. Said he:

"We heard my friend Johnson begin his lecture in Denver. Tonight Casey, who thought he was still in Denver, proposed that we go over to the opera house. When we got there I saw we had run up against the "Hoo-Hoo" lecture. Casey caught a glimpse of Johnson. He threw up his hands and said: 'My God! is that man talking yet?'"

Col. William Lightfoot Visscher was one of the guests at the Authors' Day reception at the Lake View Woman's Club. A woman reporter on one of the Chicago papers told the Colonel, who addressed the members of the club, that she was going to give him a great send-off the following Sunday.

"Now, I don't care a rap," said the Colonel in speaking of the matter afterward, "but I noticed that my name was not even mentioned in her account of the function. But that

is just my luck. In all lists of 'among those present' I am always included in the 'and others.'"

A short time before Charlie Banks published his story "In Hampton Roads" he had the manuscript up at the club reading portions of it to a friend. Banks had lots of time but the friend was in a hurry. The friend happens to be one of these mild-mannered, gentle fellows who never like to offend and he listened patiently for a long while. At length, however, he intimated that he must be moving. Then Banks said he just wanted to read to him the last sentence. When he had finished it the author cried enthusiastically:

"Did I leave them up there, did I leave them up there, old man?"

The friend hesitated. He didn't know whether to say "yes" or "no." He didn't quite catch the drift of it, and he was very anxious to please Banks. But while he hesitated Banks insisted again:

"Say! Say! old fellow, I say, did I leave them up there?"

"You betcher life!" said the friend in desperation.

"Well, I guess," said Banks, and he was perfectly happy.

#### WHEN SHELTON PRINTS A PAPER.

When Sheldon prints a paper—

Why, he cuts a funny caper,

For he doesn't print a *little bit* of news.

There's no adlet for the smoker;

There's a frost for ev'ry joker—

*Not a line* to tell you where to get your "booze."

All the things we love to dwell on

The "old man" has cast a spell on—

How Miss Nancy's acting up with Aunty's man;

All that light, delightful chatter

Which the fair ones love to clatter;

Which the sterner sex does not disdain to scan.

But he runs as a sensation,

An exciting calculation

Of the Bibles sent away to far Japan;

And he tells how Rev. Gogging

Has been Hadesward tobogging

Since he monkeyed with the fire and brimstone plan.

Oh, the yellow, yellow journal

We were wont to read diurnal,

Seems a godsend when we pick it up again,

For its columns, bright, astound us

As we learn the news around us,

And renew our life among our fellow men.

I have mentioned several odd mistakes caused by the carelessness of printers, but the make-up men are often responsible for bad "bulls." Just now I have in mind a little thing that came within my own experience. I had written up for the *Journalist*, of New York, a sketch of some of the newspaper men of Chicago, and had sent on to Allan Forman, the editor, photographs of all those whom I had mentioned. The pictures were reproduced in beautiful half-tones, but in some unaccountable way the name of George Wheeler Hinman, the editor-in-chief of the *Inter Ocean* and the name of John D. Sherman, the city editor of the same paper, were transposed. Now, Sherman is a pretty fair looking man, but in this particular picture he had his hair sticking up like a hula-hula dancer. When Hinman saw his name below it he gave a laugh—but those who are close to him say it was an exceedingly hollow laugh. Sherman didn't say a word, but undoubtedly, like the cabby, he "thought orful." Nothing makes a man so warm as to spell his name wrong or mix it up in some way.

Alex Shuman used to be a newspaper man—and a good one—but now he is only a capitalist and the whole thing of the stone business in the West. Shuman has an apartment building over on the North Side, and not caring to empty

the ashes out of the steam-heating plant himself, he advertised for a janitor. A dudish chap with a long neck and a high collar applied for the job. He seemed to like the looks of the place. After he had made a critical inspection, he rolled a cigarette as skilfully as a degenerate, took a puff or two, blowing the smoke in Shuman's face, poked out his long neck and remarked:

"Say, this would make a fine clubhouse."

Shuman squeezed the cigarette smoke out from his lungs and, shaking his head sadly, said:

"I don't believe this job will fit you. What you want is the presidency of a bank."

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This story seems all the more remarkable from the fact the newspaper man owned a diamond ring. "Billy" Cornell is responsible for it. The newspaper man in question was in the habit of going home early in the morning, and for fear that some hold-up man would see the flash of his "sparkler," he used to turn the stone around toward the palm of his hand. One dark morning he was passing up a lonely street to his home. A man suddenly came from behind a fence corner and cried:

"Hold up your hands!"

Up went the night toiler's hands—palms toward the thug—and from out of the darkness flashed the beloved diamond.

"T'anks," said the robber, "I'll take the spark," and he did.



BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

#### THE LATEST STATEMENT IN REGARD TO THE TROUBLE AT KANSAS CITY.

While there have been overtures from the several unions looking to a settlement of the difficulties at Kansas City, a letter from an employing printer at that place assures me that there is little change in the situation there. The employers are still struggling for the establishment of their right to conduct their own business in their own way, and, according to my correspondent, find no reason for discouragement in the outcome. The following formal statement has been issued by the committee of employers having the matter in charge:

Prior to November, 1899, the Employing Printers, of Kansas City, Missouri, ran their shops as they chose, "open," non-union, or union. This condition was sanctioned by the union by allowing their members to work in these offices.

Early in November, 1899, the Feeders' Union, Pressmen's Union, and Typographical Union, presented a contract to all book and job employing printers, demanding that said contract be signed or they would call out the employes in all the offices, and stated that they would no longer tolerate the "open" offices in Kansas City.

The Cylinder Pressmen's contract reads as follows:

"None but members affiliated with the International Printing Pressmen's Union, and assistant Union, shall be employed."

The Typographical Union's contract reads as follows:

"It is hereby agreed between ..... Company and the Kansas City Typographical Union, No. 80, that the appended book and job scale of the Kansas City Typographical Union, No. 80, shall be in force and effect in the composing-room of said company."

The first article in the "appended book" mentioned above, reads as follows:

"None but members of the Kansas City Typographical Union, No. 80, in good standing, shall be employed to operate any typesetting or type-

casting machines; this shall apply to foremen, assistant foremen, all printers, proofreaders and composing machinists."

The employing printers of twenty of the largest shops, representing ninety per cent of the capital invested in this business, were called together and discussed the following:

Shall we stand for our rights and settle the questions that may soon confront every employer? Does a man own his own business or not? Is he entitled to conduct and manage his business, or must he yield its control and management to some one else? Can he employ non-union men, or must he employ only union men, and yield obedience to the commands and requirements of the unions?

It was the unanimous vote of the employing printers that they would not sign the contract; that the unions have no right to dictate to the employers whether they shall employ union or non-union men, a matter in which the law guarantees freedom of choice to the employers.

The matter of wages was of minor importance. This is manifest from the fact that some time ago a committee from Typographical Union No. 80 offered to have its scale of wages reduced \$2 per week if the employing printers would unionize their shops. The nine-hour day has been adopted, and we are paying the same wages as we did for the ten-hour day, as per the recommendation of the Syracuse Conference.

The second week in November, 1899, all the union feeders, pressmen and compositors were called out in a strike because the employing printers refused to unionize their shops. Soon unlawful tactics were resorted to by the unions: non-union men were waylaid and beaten while going to and from their business; the shops were picketed and patrolled by one hundred strikers in a body; they threatened our employes with violence if they remained at work; intimidated other persons seeking, and willing, to enter our employ; we had to take our employes home in vehicles, and these were followed and attacked; in one case five men were going home in a wagon when they were assaulted by a crowd of about twenty-five negroes, one of whom was shot and killed; the testimony shows that these negroes were conducted by a white man who has been one of the leaders in this strike. Even this non-union man, shooting in self-defense, was charged with murder at the corner's inquest, acquitted on the ground of self-defense, and later was indicted by the grand jury.

The following is a part of Mr. Grigsby's testimony; one of the striking printers:

"Q. I am talking about this night. A. Yes, sir.

"Q. And you were running after the wagon for the purpose of having a talk with the men inside of the wagon? A. Following them any place we could get to talk to them, and follow them home if necessary.

"Q. Was it your purpose to stop the horse if necessary, that night, by violence, and have a talk with the men? A. Yes, sir; if necessary.

"Q. To use violence in order to induce the men to talk to you? A. Why, yes; we have to with that push down there.

"Q. And sometimes you have to beat them up and about kill them in order to get them to talk to you? A. Not necessarily that.

"Q. You do sometimes—is that it? A. Well, we did not beat them up; talk to them; men try to bulldoze us and would not listen; we try to bulldoze them.

"Q. If he would not listen, then you are at liberty to let him have it? A. Yes, sir.

"Q. That loosens him up—is that the idea? A. Yes, sir.

"Q. If he would not talk to you, you can make him talk? A. Yes, sir."

Thirty-three non-union employes have been assaulted and unmercifully beaten. This is a cruel and infamous injustice to those employes who see fit to follow their trades without becoming members of certain unions, and the unions should be held responsible for such brutality, for these assaults are the outgrowth of a general system of interference with non-union employes, countenanced and promoted by the labor unions.

Our employes have appealed to us for protection. We have had a case in the Circuit Court for three months asking for protection for our employes, and for a permanent restraining order from this lawlessness, but our courts are overcrowded and we have no hopes of immediate relief from this source.

A boycott has been declared against the employing printers, and the strikers are now engaged in carrying out a combined system of threats, menaces and unfair persuasion to compel our customers to send their patronage elsewhere against their will.

The Attorney-General, acting for the State of Missouri, has brought proceedings in the Circuit Court to dissolve the Kansas City Typothetae, on the ground that it is a trust, pool or combination.

It is further asked that all corporations, members of the Typothetae, be deprived of their franchises, rights and privileges. There is no foundation whatever for this suit, the same being instigated by the unions.

Our property has been destroyed, type and cuts have been ruined, presses have been broken, large plate-glass windows in different shops have been smashed, and one office has been on fire twice and many thousands of dollars' worth of property destroyed.

After the unions have declared that we shall employ none but union men, called out our employes on a strike, picketed our shops to intimidate and coerce the men who wanted to work, waylaid, assaulted and beaten up our employes, boycotted our business, destroyed our property, and tried in every way, lawful or unlawful, to ruin our business, they now come to us after four months of this destruction, and propose that we arbitrate all differences between us. A meeting of the employing printers

was called to discuss the arbitration, and the following resolution was adopted:

"Resolved, That the employing printers hereby endorse the action of the special committee appointed to conduct the strike inaugurated by the Typographical, Pressmen's and Feeders' unions, and hereby reaffirms its position, that employers are entitled to and have the right to conduct their business as they may elect, with justice to all; and further, that the conditions of a settlement of the troubles now at issue be: the acknowledgment of such right; a dismissal of the suit pending against the Typotheta; the withdrawal of all boycotts against offices and merchants patronizing offices affected by the strike; and the Union Label case carried to a speedy and final settlement as a friendly suit."

After this we received a proposition from the unions for a settlement. They demanded the recognition of the "shop chapel." This would mean union shops — just what we refused from the first, and something that has never existed in some of the large shops in this city. Our employees, who have made it possible for us to run our business through this strike and have no desire to join a union, "would be permitted to make application to the union of their craft." In answering this proposition we stated that before a conference could be had with the unions the strike and boycott must be called off. We received another communication asking for a conference; we replied that it would be useless to discuss their proposition, for the reason "that the underlying idea upon which it is all predicated is that of unionizing the shops."

For the last twenty-five years or more the printing-shops of this city have been run "open," union and non-union, and the employees of these shops have been making their homes here, a large per cent of them non-union men. In November, 1899, the unions combined to unionize this industry. We entered upon this strike believing we had the right to run "open," union or non-union shops, a freedom of contract guaranteed unto us by the constitution and laws of the United States. We believe it is wrong and un-American to coerce men into becoming members of any organization, or compelling employing printers to unionize their shops against their will.

J. D. HAVENS,  
F. D. CRABBS,  
S. SPENCER,  
B. F. BURD,  
A. S. KIMBERLY,

Special Executive Committee.

#### WHY WE DON'T WANT ANY MORE GOVERNMENT PRINTING-OFFICES.

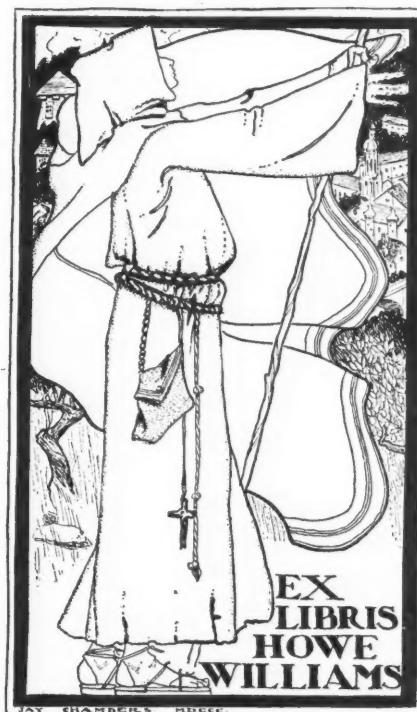
The printers' unions of New York are making strenuous efforts to get the government of that State to establish a State printing-office, but not, I am informed, with any great degree of assurance that they will succeed. Members of the State Legislature are said to regard the proposition with a considerable amount of distrust, and well they may if what Congressman Bell, of Colorado, in a speech recently delivered before Congress, told about governmental extravagance in the conduct of its business is true. The Congressman's contention was that all government attempts to displace private enterprise foster extravagance and result in a waste of public funds. He cited the following brilliant examples:

"During the inaugural ball under the present administration, it cost the Government \$70,000 in salaries of employees who were laid off while the Pension building, in which the ball was held, was undergoing preparations for the event. Pension Commissioner Evans says that he has on his roll a surplus of worthless men to the number of one hundred whom he could put out of office and not injure the public service.

"He not only said that, but he said that there were men there so worthless that they were really in the way; that they could hardly get to the office. It came to our committee that in the Treasury Department they had any number of men who were practically worthless. It not only came to us about these two departments, but the chairman of the committee on the postoffice and post roads, in one of his reports on the Loud bill, says that from his investigation a private individual could undoubtedly run the Postoffice Department of this Government on the appropriation and realize a surplus of \$30,000,000 to \$40,000,000 a year instead of a deficit of from \$8,000,000 to \$12,000,000."

The Chicago *Tribune*, commenting on the action of the House Naval Committee in refusing to build warships at the Government Navy Yards, said: "Past experience, as in the case of the Texas, has proved that the way is expensive. Shipbuilders make enormous profits, yet it is more eco-

nomical to give them the contracts. The reason is found in the fact that the bill to authorize construction of ships by the Government itself was favored by the labor organizations. Their idea was that the Government would employ many workmen and pay higher wages for shorter hours of work. This is now the case with the Government Printing-office, where the wages paid are higher than are warranted by the state of the labor market. In the Government Printing-office the use of labor-saving machinery is prevented by the labor organizations because it would displace labor, and



BOOK-PLATE DESIGN.

By Jay Chambers, New York.

hence the wasteful methods of hand labor, obsolete elsewhere, are retained. The lobby maintained by the employees prevents reforms that would effect enormous saving, and the printing done at the Government establishment is unreasonably costly. The members of the Naval Committee appreciated that the same condition would exist with the Government building its own warships, and it acted wisely in voting down the proposition."

#### SAN FRANCISCO MASTER PRINTERS UNITE.

The employing printers of San Francisco are the latest to form a self-protection association. Ninety per cent of the capital and seventy per cent of the firms have joined the association and agreed to live up to an adopted schedule of prices. George F. Neal, the president, explains the objects of the new organization as follows:

We have been forced to form this association as a matter of self-preservation. Everything we use — paper, wire, glue, leather, electro and and stereo metal — has advanced in price, and the producers of these articles have formed associations. Now the printers must either go to the wall or stand together for self-protection. This association has been formed to meet trade conditions. It is not to increase prices, but to prevent loss. It is not to crowd out the small printer, but to help him make a living, and finally it has nothing to do with the wages of a journeyman printer, except to give him indirectly greater assurance of getting them.

The small printer has as much to say in our board as the largest firm. We have no secret meetings, no blacklists. We invite all to join us and



freely offer our schedule of prices to all, whether members or not, merely asking that these fair living prices be maintained.

We intend to add something of a social feature by establishing in May a "Printers' Day," just as the wholesale grocers have done. We are not aiming to form a trust or a combination, except in the most legitimate manner. Failures in our trade have been numerous owing to failure to recognize conditions as they exist and through practicing a cut-throat policy.

#### FIRST ANNUAL BANQUET OF THE DES MOINES EMPLOYING PRINTERS' ASSOCIATION.

Through the courtesy of Alexander Fitzhugh, president Des Moines Employing Printers' Association, **THE INLAND PRINTER** is in receipt of the menu and souvenir program distributed at the first annual banquet of the Des Moines Employing Printers' Association, April 2, 1900. A number of well-known printers from Omaha and other cities were present, and about forty sat down to the table. The occasion was quite a memorable one, well illustrating the success the organization has achieved, and indicating future good for all the members. Following is the program:

SONG—"The Old Fragrant Onion" (Wright) .....Quartette  
PAPER—"A Look Backward"..... Alex. Fitzhugh  
SONG—"Old Kentucky Home".....Quartette  
PAPER—"Does This Thing Pay, Anyhow?".... George A. Miller  
SONG—"The Sweet Bye and Bye" (Conaway) .....Quartette

A this point Mr. James Carter, Jr., will enliven things with an "original turn."

PAPER—"Some Reflections"..... F. R. Conaway  
SONG—Selected Solo .....W. A. Cavanaugh  
PAPER—"What Class C Sees in It" .....Frank Armstrong  
SONG—"Over There" (Armstrong) .....Quartette  
FIVE-MINUTE HEATS will be run by the following well-known pacesetters: Mr. P. C. Kenyon, Mr. W. A. Tucker, Mr. W. R. Weber, Mr. Frank Verbeck, Mr. Samuel Rees.

The "fake" program furnished by the famous Progress Quartette was a rather unique piece of typography, printed on brown butchers' paper in chromatic colors. We reproduce the first page of this interesting document:

SouVenIR PrograM  
BY  
the faMous  
"PROGRESS"  
QuartETTE  
late Of HigHland vaRie  
IncludinG THE FOLLOWING fAVoRite  
VOcaListS  
FitzHugh ) tenorS  
RAGSdale ) AnGELica  
CONaway ) BAssO?  
KNOTTs ) profundUst  
Motto:— "UNITEd we SCRAPH—? divided  
we slumber..."  
We Do Chromatic Werk—The Prograss

Among those present were: P. C. Kenyon, George A. Miller, Charles Byrkitt, William Koch, George Koch, Charles Wright, Guy Ragsdale, James Carter, Lyle Sutherland, Frederick Eno, Frank Armstrong, Charles Bishard, A. B.

Knotts, E. E. Adams, Norman B. Wells, Neal Wells, Rufus Johnson, Elmer Arnold, Col. A. B. Shaw, Alexander Fitzhugh, Charles W. Styles, Ralph Wells, J. M. Galusha, R. W. Pittman; Hon. Freeman R. Conaway, State Printer; Hon. Lafayette Young, State binder; David Brant, Clinton, Iowa; Samuel Rees, Omaha; Col. Clifford D. Ham, Dubuque, Iowa; W. A. Tucker, J. W. Butler Paper Company, Chicago; George C. Carpenter, Carpenter Paper Company, Omaha; Mr. Huntoon, Barnhart Brothers & Spindler, Chicago; Frank Verbeck, Inland Type Foundry, St. Louis; John Weber, St. Louis Paper Company, St. Louis; J. A. Cavanaugh, Graham Paper Company, St. Louis.

#### ANOTHER CHAPTER ON "DEMAGOGUES."

Referring to a former article in this department, entitled "Food for Demagogues," an esteemed reader of **THE INLAND PRINTER** writes as follows:

I have read your recent utterances in regard to the *Appeal to Reason* and socialism, and being a dollar-a-day worker (though in my "brighter" moments I occasionally make \$1.50) and therefore my "dullard" brain being afflicted with mental fog, I thought perhaps you would kindly enlighten me and dissipate the fog that envelops me over questions that occasionally arise in my mind. For instance:

I have seen "his brother with a keener brain and a stronger ambition" start well in life, prosper for a while, and then, apparently by no fault of his own, fail and become a dollar-a-day worker. Why?

I have seen on the other hand, men without education, vulgar, coarse, despotic and arrant hypocrites, succeed and become the "richest men in the country." Why?

I have seen men with fine educations and lofty ideals miserably fail in a financial way. Why?

I can name you some of the noblest men whom God ever made, fail on account of their honesty. Why?

When a boy, I had a man pointed out to me as at one time one of the richest men in Missouri, though he could not read, and he dressed like a tramp. He had owned slaves. All about him were dozens of men all his superior in breeding, culture and general mentality, but who never had been "one of the richest men" of their neighborhood. Why?

May it not be possible that there is something wrong with the system which we live under? If men are dullards, is there not a cause? Will working long hours at a dollar a day serve to brighten their intellects or that of the children that follow after them? Is ditch-digging necessary—if so, should it not be paid for as well as writing prescriptions, or preaching sermons, or handling bank stock, or railroad bonds?

This is an old argument, if it be worthy the name of argument. Every one has heard the old grumbling complaint—"the wicked thrive, the good fail." It carries on its face its own refutation. For every undeserved failure, to which my correspondent refers, I will bring him ninety-nine successes. For every rich man (although I was not arguing about "rich" men in my previous note) he can name who is "coarse, despotic, arrogant, vulgar and hypocritical," I will name him ninety-nine—yes, nine hundred and ninety-nine—poor men with the same attributes. For every man with a fine education and lofty ideals who has failed in his life's undertaking, I will name ninety-nine who have succeeded, and for every one of the "noblest men whom God has made and who have failed because of their honesty" that my critic can produce, I will produce ninety-nine noble men who have succeeded because of their honesty—and their common sense.

The point I tried to emphasize in the paragraph to which my correspondent refers was that pluck, honesty, enterprise and individual effort were still in demand and were still bringing their possessors to the front, despite the latter-day Jeremiahs who protest that there is no longer any chance in the world for individual success. To pick out exceptions to the rule, and say this and that man ought to have succeeded and did not, proves nothing, and if my critic, as he infers, is one of the submerged individuals with whom the world has dealt harshly (and which I do not for a moment believe), he will not better his condition at all by standing on the roadside wringing his hands and crying out, "Alack, the world is out of joint and I am a victim of circumstances. There is something wrong in the system or I, too, should be a great success."



When Dewey's fleet lay outside Manila bay and the Spanish ships refused to come out and be annihilated, Dewey might have protested against the system—the system that was supposed to have laid the harbor full of bombs and mines and to have made it impossible for an invading fleet to enter without being blown to destruction. But Dewey did not have time to kick about the system. He went in and did things and talked afterward. My advice to the dollar-a-day dolorous brother is to go in and do something. Work is the best panacea that I know of for that "discontented feeling."

TENTH ANNUAL DINNER OF THE MASTER PRINTERS' ASSOCIATION OF RHODE ISLAND.

The Master Printers' Association of Rhode Island held its tenth annual dinner at the Providence Athletic Association, Providence, on April 10, President William L. Chatterton presiding. Secretary Walter S. Southwick read letters of regret because of inability to be present from Franklin Hudson, president United Typothetæ, from Governor Dyer, from Henry O. Houghton, George M. Atkins, Louis A. Wyman, and others.

J. Stearns Cushing, secretary of the United Typothetæ of America, was among the speakers. He said, in the course of an address, in substance: "One of the perquisites of the office I hold is to be invited to a dinner occasionally. I said this afternoon about all that I care to say. I assure you, gentlemen, that I am very glad to be present. I wish to say, however, that there is a good unionism and a unionism that is not good—that is too radical. The ideal unionism is where employer and employe work together. We want good unions, but we ask freedom from unionism that recognizes no freedom at all. You will hear wise remarks from others, but I wish to thank the master printers of Rhode Island for the sentiments expressed at a previous meeting. I hope, however, that you will get around to the nine-hour day as soon as possible, for that is for the interest of us all. These meetings are a benefit, and I believe that they should be encouraged."

Wilson H. Lee, of the Connecticut Typothetæ, said he was glad that the master printers of Rhode Island could have a good dinner at least once a year. The Connecticut printers, after adopting a new price-list, were able to have a good dinner as often as once a month. They were thirteen years old there, and by continual hammering they had grown to a membership of seventy members from twenty members. The price-list, which had been agreed upon, had been lived up to, he said, in almost every instance. He alluded to the benefits of belonging to the Typothetæ, and related instances illustrative of this. He said that he couldn't see why the printers should do work at less than cost, and he believed that good organization would do away with this. He spoke of the success attendant upon the annual meetings and dinners held in Connecticut, New Haven particularly, at which the employes were present, and said that he believed that it was a step in the right direction to have them in attendance. He believed that the education of the employe to believe that the employer was something more than a driver, was an end to be desired.

Among the other speakers were: Col. H. T. Rockwell, Boston; H. Anthony Dyer, representing the Governor; Speaker Holden, of the House of Representatives; Commissioner of Public Schools Thomas B. Stockwell; Walter A. Read; Charles S. Proctor, Boston; Edward E. Jameson and Councilman Hurley, of Providence.

The paragraphs scattered through the menu card were suggestive, and are reproduced herewith:

The only intelligent way to run the printing business is to find out what it costs to produce work and then get a price that will give a profit.

It seems hopeless to impress upon the printer the incapacity displayed in accepting a piece of work at half what it was really worth

because somebody else was fool enough, as he was told, to do it for that price.

The cost in a composing-room is more than seventy-five per cent above what you pay for setting type, and in the pressroom one hundred per cent more than you pay the pressman.

Do not think you are coining money when you charge 75 cents an hour for a compositor's time, and \$1 an hour for a pressman's time.



BOOK-PLATE DESIGN.

By Walter J. Enright, Chicago.

A printer who is charging his customer less than double what he is paying the man who did the job is robbing himself, his family or his creditors, and generally all three.

The place to learn our business is in our own offices. We can get some help as to methods from outside, but our own conditions are the ones to study.

In studying our conditions we get a chance to improve something material as well as mental. Our receipts as well as our minds.

There will never be the money there ought to be in the printing business until the printer knows the real value of the work he is turning out.

The great trouble with educating the printer is that he does not know he needs it.

The printer who is looking for a future and who is anxious to learn exactly where he stands will soon be in the front rank and may hope to accumulate some money before he dies.

The Executive Committee, through whose efforts the dinner was so successfully carried out, consisted of these gentlemen: Robert Grieve, C. Joseph Fox, Foster H. Townsend, E. A. Johnson and Benjamin F. Briggs.

CHICAGO TYPOTHETÆ.

The regular meeting of the Chicago Typothetæ was held at the Chicago Athletic Association on April 5, twenty-two members being present. The action of the executive committee of the United Typothetæ of America on the Kansas City strike and defense fund was thoroughly discussed, and it was decided by vote to stand by the action of that committee. Charles S. Brown read an interesting paper on insurance for printers, which is printed elsewhere in this issue, and a general discussion on the subject was taken up by the members.

NEW YORK TYPOTHETÆ NOTES.

THE Typothetæ of New York held an evening meeting and dinner, at the Aldine Club, 111 Fifth avenue, April 23, to discuss a "Schedule of Prices," prepared by the Committee

on the Improvement of the Printing Business. This committee consists of Paul Nathan, Theodore L. De Vinne and J. Clyde Oswald, and has been very active in preparing literature for the trade along the lines of educating the printer



BOOK-PLATE DESIGN.  
By Walter J. Enright, Chicago.

to make better prices. They will shortly issue a revised edition of the "Rules and Usages," which was first printed in 1893.

THE New York Typothetae has made agreements with the local unions as to overtime, as follows: With Typographical Union No. 6, 55 cents per hour for machine operators, and 50 cents per hour for hand compositors and proofreaders. With the Adams, Cylinder and Web Printers' Association, the rates are: For pressmen receiving \$20 to \$24 per week, 55 cents per hour until 12 o'clock. For pressmen receiving \$24 per week and upward, 60 cents per hour until 12 o'clock. After 12 o'clock double price on fifty-four hour basis on day wages received. This does not apply to rotary presses.

THE New York Typothetae held its annual meeting April 10, and elected the following officers: President, Joseph J. Little; vice-presidents, Theodore L. De Vinne, John C. Rankin, Jr.; secretary, E. Parke Coby; recording secretary, Charles H. Cochrane; treasurer, Horace G. Polhemus; executive committee, I. H. Blanchard, A. H. Kellogg, Richard R. Ridge; trustees, Henry Bessey, Paul Nathan, Ernst Rost, James A. Rogers, Martin Stettiner; arbitration committee, G. R. Kelso, J. H. Eggers, P. F. McBreen, F. L. G. Gilliss, Livingston Middleditch; entertainment committee, T. B. De Vinne, E. D. Appleton, E. P. Coby, James Stewart, J. J. Little.

THE annual report of Charles H. Cochrane, the recording secretary of the New York Typothetae, shows a gain of membership bringing the total to 182 firms. There have been twelve withdrawals and thirty-eight initiations during the year. The exchange of names of undesirable customers has

been much stimulated, and has become a very useful part of Typothetae work. The system of credits has been improved by arrangement for a service of special mercantile reports to members at a nominal charge. Any member desiring special private information as to the credit of any house in the vicinity of New York has only to telephone or write to the Typothetae rooms, and usually within twenty-four hours he will receive his report.

#### NOTES.

THE Great Western Type Foundry, of Omaha, Nebraska, gave a dinner to the Master Printers of Omaha, at the Paxton Hotel, in that city, on April 24.

THE *American Pressman* takes the Columbia Typographical Union (Washington, D. C.) to task for protesting against the use of typesetting machines in connection with the forthcoming census reports. The *Pressman* thinks such action shows lack of enterprise and asks: "Suppose the pressmen should have fought against the introduction of steam presses or against the modern web presses, where would they be today? They would be standing in their own light and laboring in the same old rut, the same as the typesetters seem to desire, which is not only detrimental to themselves but to the pressmen and bookbinders as well."

AS AN indication of the trend of modern trades-unionism to abolish strikes the following extract from a letter in a recent number of the *Typographical Journal*, the official organ of the International Typographical Union, is significant: "The hot-headed, unreasoning unionist of the past, who thought the strike to be a panacea for all his industrial ills, was no doubt a firm believer in defense funds, and he really had some excuse for his belief in the conditions of his time. But the unionist of today, confronted as he is by different industrial conditions, can have no valid excuse whatever for advocating a fund that is calculated to encourage strikes. And, let me ask, is it not time that the printers of America, if they are at all in touch with advanced methods, and have profited by bitter experience, should take steps to make the strike an impossibility so far as their organization is concerned? Let us try to inaugurate a newer and more helpful unionism, instead of seeking to create great funds to be used in encouraging the old and rusty methods of the past, which have done so much to jeopardize our interests as workers. . . . The strike must go at all events, and let the International Union blaze the way to something better and more helpful than the strike, that very Pandora's box of evils to the workers."

#### CARRIER PIGEONS AS REPORTERS.

A novel but efficient method of obtaining news for a small city daily has been developed by Byron Williams, of the Charles City (Iowa) *Press*. The rear section of the floor above the *Press* office contains a number of homing pigeons, which have been hatched and raised on the premises. Very often it is the case that dailies in cities not yet metropolitan have to wait a day longer than they wish in order to print news which they are unable to obtain more quickly on account of the slowness of the usual methods of transmission. The telegraph may not reach the point from which the news comes, or if it does, the expense of a message containing full particulars is more than the business of the paper warrants. Mr. Williams' scheme, however, offers an economical and thoroughly practical means of obtaining full accounts of happenings of interest within a radius of twenty miles from the home town.

Last summer a baseball team organized at Charles City played match games with a number of teams belonging to near-by towns. A reporter on the spot, with a couple of pigeons enabled the *Press* to publish the score in full on the evening of the day that the game was played, instead of

being forced to wait until the team returned and then print on the following day particulars which by that time had become stale.

During the past summer a girl committed suicide by drowning in a creek about ten miles out from Charles City. Her body was discovered early the next morning and a messenger rode into the town with the news. The *Press* reporter accompanied the coroner to the scene, taking with him a basket containing four pigeons. He sent home a full account of the inquest, in four sections, half an hour apart. This was rushed into type at the office by means of their Simplex typesetter, and the paper, containing full particulars of the tragedy, was in the hands of its readers at half-past five, just four hours before the coroner returned.

These are two of the varied uses to which the birds have been put. The pigeons, aside from their usefulness, according to Mr. Williams, are very interesting pets. He has raised all of them by his own hands, and they have become so tame that he can handle them at will without the least show of fear on their part. They are, from a pigeon standpoint, of the best families in the country. Two are bred from Johannah and Darby, the world's champions. Johannah has a record of having traveled 1,132 miles in twenty-six days. Another bird is the daughter of Rex, who won the race of carrier pigeons from Chicago to Philadelphia at the time of the World's Fair.

The success of the plan at Charles City shows that it can be made use of in many similar towns to the advantage of both publishers and readers.

#### PRINTING-OFFICE INSURANCE.\*

BY CHARLES S. BROWN.

**I**N insurance adjustments for the printer, experience has given me some information which may benefit you.

There was a time when the printing-office was considered a bad risk by some insurance companies, a good risk by others. Some companies thought it bad because the pressrooms and composing-rooms of a majority of offices were kept in such a dirty condition. Other companies considered it a good risk because they said type and printing material had no value after being used, except as old metal; therefore, large depreciations in values might be gained when fires occurred and adjustments were made. There are several points in insurance which should be carefully considered:

1. Are you insured to eighty per cent of the net value of your plant?
2. What is the net value of your plant?
3. Have you an inventory?
4. Are you in first-class companies?
5. Have you blanket policies?
6. Are your mechanical departments kept clean?

The eighty per cent insurance clause, as adopted by the Chicago Underwriters' Association, provides that the established rates are based upon insurance being carried to the amount of at least eighty per cent of the value of the property, and is as follows:

It is a part of the consideration of this policy, and the basis upon which the rate of premium is fixed, that the assured shall maintain insurance on the property described by this policy to the extent of at least eighty per cent of the actual cash value thereof, and that failing so to do the assured shall be a co-insurer to the extent of such deficit, and to that extent shall bear his proportion of any loss; and it is expressly agreed that in case there shall be more than one item or division in the form of this policy, this clause shall apply to each and every item.

It has no effect whatever when insurance is carried to the amount of eighty per cent of value or more. In this case insurance pays the entire loss not exceeding the amount of policy.

\*Paper read at the meeting of the Chicago Typothetæ, held at the Chicago Athletic Association, on April 5, 1900.

Example: Value \$10,000, insurance \$8,000, loss \$6,000, insurance pays \$6,000; loss \$8,000, insurance pays \$8,000; loss \$9,000, insurance pays \$8,000.

It has no effect whatever when the loss equals or exceeds eighty per cent of its value, no matter what the insurance is. In this case also insurance pays entire loss not exceeding amount of policy. Example: Value \$10,000, insurance \$6,000, loss \$8,000 or more; insurance pays \$6,000, which is the total amount of insurance.

When both insurance and loss fall below eighty per cent of the value, the assured becomes a co-insurer, that is, stands as an insurance company, to the amount of the difference between eighty per cent of the value and the actual insurance in force at the time of fire. Example: Value \$10,000, insurance \$7,000, loss \$5,000; eighty per cent of the value, \$8,000, amount of contributing insurance required. Insurance company (or companies) insured \$7,000, pays \$4,375. Assured insures \$1,000, pays \$625.

What is the sound value of your plant? This in an insurance adjustment is a very important matter. Your policies say that all losses must be settled according to prices that prevail at the time of fire, allowing depreciations for wear and tear. What is the wear and tear of the modern up-to-date printing-office? The adjuster for the insurance company may claim thirty, forty, fifty, and possibly seventy-five per cent, or whatever he pleases. It is to you as the assured that the burden of proof falls. You must convince him of your values. I claim that the printer of today can afford and does buy new and late styles of printing material, and that he eliminates the old so that his office is as good value as new at any time.

Have you an inventory? If not, how can you prove your values and amounts? It may be all right so far as you are concerned to foot up the year's business and approximate the values of your plant, and carry forward from year to year what you think is correct, depending on the last year's bills for addition, but will the insurance companies accept those figures? No. They must have the itemized inventory with prices carried out, and errors in that inventory give to them material for doubt.

If you have not a correct inventory your chances for a satisfactory settlement in a fire loss are doubtful. A fire inventory should be made with list prices carried out; as net prices prevail at the time of a fire and discounts may change after an inventory has been taken.

Are you in first-class companies? Have you blanket policies? The insurance companies say "It is expressly agreed that in case there shall be more than one item or division in the form of this policy, that the eighty per cent clause shall apply to each and every item." And so with a divided schedule, you find upon burning out that if you are not insured to eighty per cent on your item of machinery you must pay a part of your own loss on that item. But if you are carrying more than enough on some other item, it does not help you on your machinery.

The following blanket form seems to me a good schedule:

\$10,000 on machinery, tools, furniture and fixtures, consisting principally of cylinder and job printing-presses and attachments, gas engines and attachments, electric motors and attachments, card, corner and other paper cutters, ruling machines and attachments, wire stitchers, perforators, standing and embossing presses, rolls and stamps, type, cases, cabinets, stands, furniture, rules, leads, slugs, electrotypes of all kinds, woodcuts, imposing stones, shafting, pulleys, hangers, belting, scales and trucks, show cases, tables, counters, shelves, cases, chairs, desks, safes, order and sample books, office stationery and all such other machinery, tools, furniture and fixtures as are usually used or contained and operated in a printing-office, on all printed catalogues, pamphlets, circulars, and other advertising matter held by them in trust or not delivered. Also on all work in process of manufacture, finished or unfinished.

Are your mechanical departments kept clean? I am informed by the best authority on insurance that today the rate on country printing-offices is less than the city printer, because his office is cleaner, and fewer fires occur in country



offices. The average rate of insurance to the printer where his office is in a five-story brick building, 30 by 100 feet and kept clean, is \$1.35 per \$100. Where the pressroom is in the basement the average rate is \$1.10 per \$100. There is added to this rate a penalty for not keeping benzine in proper cans, rags in metal receptacles and removing them every day, zinc under machinery, etc. Of course the gentlemen present have model offices of cleanliness, and get the lowest rate of insurance. Printers' insurance is a profitable risk for the companies under the rules laid down by them today.

The Chicago Underwriters' Association, in its adjustment blanks, gives the following schedule of charges and additions to schedule rates on buildings occupied by printers and lithographers, which may be interesting:

Buildings occupied by printers or lithographers using hand or foot power, add.....	\$ 0.25
Buildings occupied by printers or lithographers using other than hand or foot power (all presses in basement) add.....	.25
Buildings occupied by printers or lithographers using other than hand or foot power (all presses on grade floor) add.....	.50
Buildings occupied by printers or lithographers using other than hand or foot power (presses on second or third floor) add.....	.75
Buildings occupied by printers or lithographers using other than hand or foot power (presses on fourth or fifth floor) add.....	1.00
Buildings occupied by printers or lithographers using other than hand or foot power (presses above fifth floor) add.....	1.50
Where bookbinding, lithographing, electrotyping, stereotyping, or similar specially hazardous industries are carried on under one firm or management, add for each additional hazard.....	.10
For each additional specially hazardous tenant, add.....	.10
To above charges add as follows for the following deficiencies:	
BENZINE. For the use of benzine, gasoline, carbon spirits, benzene, petroleum spirits or mineral turps, by either hand, foot or power printers, the same to be kept in an approved metal can, limited to one gallon for any one firm, add.....	.25
If not in approved can and supply limited, add.....	.50
If more than one gallon is kept by any one firm in the building, add for each gallon (charge not to exceed 50 cents).....	.10
PRESSES. In all buildings, presses to have metal under them to receive all drippings of oil (except when presses are on concrete floor), if not on metal, add.....	.50
OILY WASTE, RAGS OR PAPER. To be removed daily; all oily waste, rags or paper to be kept in approved metal receptacles during the day, and burned under the boilers or removed from the building before closing for the night; if not, add.....	.50
OILS. All oils for oiling machinery must be kept in metal cans, the cans to be kept in metal pans and not allowed to drip on floor or any wood; if this rule is violated, add.....	.25
WASTE PAPER. All waste paper to be cleaned up daily and kept in bails or bins and removed from building daily, unless kept in metal-lined or fireproof room, then to be removed once a week; if not, add.....	.25
NOTE. The placing of oily rags or paper with waste paper is strictly prohibited.	
PASTE AND GLUE HEATING. To be done by steam.	
If by gas, add.....	.10
If by oil, add.....	.25
WATER PAILS. In all rooms or floors occupied by printers, bookbinders or lithographers, a sufficient number of pails filled with salt water and marked USE ONLY IN CASE OF FIRE, shall be placed in conspicuous places, to be approved by the Surveyor of this Association; if not, add.....	.25
SMOKING. No smoking to be allowed on the premises and signs forbidding same to be placed in conspicuous places about the building. If this rule is violated, add.....	.25
STOCKS. For all stocks or contents of buildings occupied by printers or lithographers using hand or foot power, or where presses are in basement or on grade floor, add.....	.25
For all stocks or contents of buildings occupied by printers or lithographers using other than hand or foot power when on grade floor or in basement, provided that the basement stocks are placed on skids not less than four inches from the floor, add	.25
For all other stocks or contents add.....	.50
When a building is charged 25 cents for the use of benzine or other petroleum product, and a warranty forbidding its use is inserted in the policies, and a guarantee also filed with the Superintendent of Ratings of this Association prohibiting its use by all tenants in the building, the charge may be taken off and a rebate allowed.	

We find in settling losses that the agent who writes your insurance does not settle your loss. The professional adjuster or company adjuster is the man with whom you deal when you burn out. The adjuster is in most cases fair, but like any other business man must be convinced of the correctness

of a claim, and in order to convince them of values, damage, loss and correctness in prices, the assured must be equally as well posted as the adjuster, or get a man who is. There are many things which present themselves in insurance adjustments of printing materials which require absolute, perfect knowledge of insurance laws and rules, as well as values on printers' materials.

Gentlemen, are you insured to eighty per cent of the net value of your plant?

Do you know the net value of your plant?

Have you an inventory?

Are you in good companies?

Have you blanket policies?

Are your mechanical departments kept clean?

These are the questions that will arise after the fire.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

"A" OR "AN"?—E. M., Jackson, Tennessee, asks: "Which is right, 'a unanimous vote' or 'an unanimous vote'?" *Answer*.—"A unanimous vote" is right, because the adjective begins with a consonant sound.

LIST OF EUROPEAN NEWSPAPERS.—C. E. Carpenter, 3214 Powelton avenue, Philadelphia, Pennsylvania, writes: "The list of European daily newspapers, which H. H. R., of San Francisco, is desirous of procuring, I can furnish him for \$3. Up to last year I was for several years connected with European newspapers, having been on the staff of the *Neue Freie Presse*, Vienna, and consequently am thoroughly familiar with this subject. The list would of course be accurate and complete."

PROPER FORM FOR A WIDOW'S NAME.—C. J., Centralia, Illinois, writes: "If John Jones, sr., dies, is his widow properly referred to as Mrs. John Jones, sr., or as Mrs. Mary Jones? And would either the yet living John Jones or his wife properly be referred to as jr.?" *Answer*.—It is customary for the widow to use her own name, unless for some special purpose of distinction, and for the son to drop the "jr." after his father's death. Such is our impression of usage; we are not prepared to cite any authority, and should be glad to hear from any reader who knows one.

ERRONEOUS PLURAL PRONOUN, ETC.—A. R., Chicago, asks: "In the sentence, 'We are not going to transfer any stock to the other store if low prices will sell them,' should 'them' be 'it'? It was a stock of pianos. 'Every instrument will be tagged, showing old and new price.' Should it be 'old and new prices'? What do you think of 'others' for division?" *Answer*.—In the first sentence, the nominative being "stock" (singular number), the pronoun should



be "it." Of course the meaning is that pianos will be sold, but that does not affect the grammar of the sentence in question. "Old and new price" is wrong. Two prices are to be shown. The division is a good one to avoid when possible, but perfectly legitimate when necessary.

**PLURAL FORM, SINGULAR NUMBER.**—F. B. C., Exira, Iowa, sends a clipping containing a statement that some persons hauled eleven hundred bushels of oats to town and stored "it," and asks: "Is 'it' right, or should 'them' be used?" *Answer.*—The meaning here is that the bulk of grain was stored, and so, in our opinion, "it" is right. "Them" would indicate a number of individual grains, which is never the real idea in speaking of oats. On a card also inclosed it is said that "Oysters are best when wheat hearts is used instead of cracker-crumbs," and that "wheat hearts makes a delicious desert." Here also the verbs are proper as used, because the nominative is the name of one substance, even though it is in the plural form. But we do not see how it can make a delicious "desert."

**HOW TO BECOME A PROOFREADER.**—N. B., Phelps, New York, and K. B. L., Elgin, Illinois, have both asked for information of a certain kind, as in the following, by N. B.: "Is the profession of proofreading an uncrowded one? Are good proofreaders in demand? What is the average salary per week? Is it a work suitable for women? My attention was called to proofreading by an advertisement of a correspondence school, saying that after a course of instruction by mail lasting fourteen weeks a person of fair education should be capable of filling a first-class position. I know what qualifications are required, but am hesitating whether to take the course or to enter a printing-office in a country town and 'work up.'" *Answer.*—Proofreading work, like all other employments, is undertaken by a great many who are not well qualified for it, and in this sense may be said to be overcrowded; but generally, also as in any other employment, the best workers are seldom idle. Average wages is difficult to state with accuracy; as little as \$10 is paid, and as much as \$30. The work is suitable for women who are suitable for it, in the right circumstances; the writer never knew of a woman who succeeded in holding a position on a daily newspaper of any account. The question about school training is hard to answer absolutely, with certainty of doing justice. Really good proofreaders as a rule learn typesetting, and work for years as compositors before they become proofreaders; but this fact does not positively indicate failure without such technical training. The writer would not advise any one to try the correspondence experiment. A much better way for a young woman, in a city, would be to obtain employment as a copy-holder, and later to go boldly into the regular work of proofreading. If she has not learned enough of the technicality, and is not sufficiently practical, she will soon learn that she is not yet fitted for such work—because she will not be able long to retain a good place.

**FORM OF FRACTIONS IN WORDS.**—F., Chicago, writes: "I heard the question asked today, 'Why do we use a hyphen when writing fractions in words?' The person addressed could give no other reason than custom, and I do not remember ever seeing any reason given for the usage. Has any authoritative statement been made?" *Answer.*—It will probably surprise many printers to learn that the custom is not universal, although those who write the words without a hyphen are comparatively few. Such practice rests upon the fact that the words are in regular construction of adjective and noun, and name a number of things; just as "three dogs," for instance, means so many dogs, so "three fourths" is right for that number of fourths. On the contrary, the adjective and noun have a unification of meaning as naming one portion as large as three of four equal parts combined, and it must be for this reason that the hyphen is used; but

this applies only to the short fraction-words, for the hyphen is not commonly used when the numerator or denominator is itself hyphenated. John Wilson says: "The simple words in such terms as 'one-half,' 'two-thirds,' 'five-sixteenths' though, strictly speaking, not compounds—are usually joined together by the hyphen." He gives no reason. Benjamin Drew, in "Pens and Types," says: "Precision requires that hyphens should be inserted in fractions expressed in words; as, 'one-half,' 'three-fifths,' etc." He tries to show a reason by the nonsensical assertion that "seven and three fourths oranges" means ten fourths, or  $2\frac{1}{2}$ , oranges. I should prefer to cite only writings other than my own, but "The Compounding of English Words" is the only book in which I can find any statement of the reason for which I am asked. It is given there, as follows: "Fractional names are often compounded, as 'one-half,' 'three-tenths,' etc., but they are also often written as two words ('one half,' 'three tenths,' etc.), and the latter seems the more reasonable form for them, since they are of the regular adjective-and-noun construction. Compounding such words is defensible, on the ground that they are mostly used to name a single quantity of certain limits decided relatively to a standard larger quantity, and not a certain number of individual smaller quantities, as three actual fourths, for instance. Three-fourths of a thing is equal to three fourths aggregated into one. In the sense of an actual number of smaller equal parts these terms should never be compounded, and there is no gain in compounding them in the other sense, especially when it is remembered that many fractional names must be disjoined in either sense—for example, 'twenty-one forty-fifths.'"



RAINBOW FALLS, UTE PASS, NEAR MANITOU, COLORADO.



SPECIAL COVER FOR "THE BOUNDING BILLOW."

Designed by N. J. Quirk, Chicago.

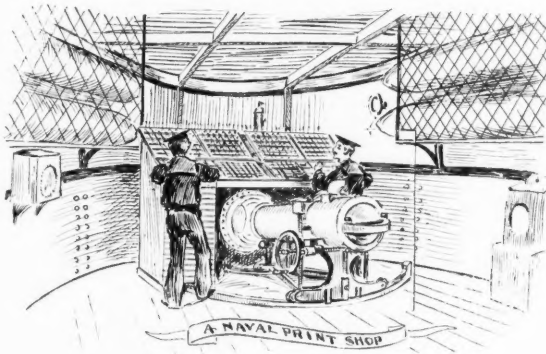
(See opposite page.)

## PRINTING-OFFICE ON A MAN-OF-WAR.

THE visit of Admiral Dewey to Chicago, on May 1, again directs attention to "the Hero of Manila Bay," and in making reference to him and recalling the work accomplished by his fleet on May 1, 1898, the thoughts of some in the printing trade turn to the "print shops" on board war ships. At such a time, therefore, a short sketch of the paper published on the Flagship Olympia, and the work produced in a naval printing-office, may prove of interest.

In the very stern of the ship, half under the water line, with light from two ports, one on either side, are the cases where the type is set. Running under the case is a White-head torpedo tube; on either side two torpedoes are kept under a cage of steel wire ready for use almost at a moment's notice. Above the heads of the two printers there is a sort of trolley line on which a crane is swung for hauling in other torpedoes when the supply is exhausted. When the Olympia lies at anchor, and there is no fighting in immediate prospect, the print shop of *The Bounding Billow* is a quiet and peaceable spot. When word comes to clear the ship for action, there is a change in the stillness and orderly quiet which usually characterizes the compartment. From forward there comes running the torpedo crew, whose duty is to "stand by" these torpedoes for their discharge when orders are given. When the ship is cleared for battle, the type cases are stowed away below the protective deck, and the room is cleared of anything that would indicate that it was given up to the art preservative. The editor and the printer have to fight when called upon. It is only when there is no fighting to be done that they can spend their time in setting type and in thinking up editorials. Both men are assigned to duty in the powder magazine when general quarters are sounded.

There was no regular publication day for *The Bounding Billow*. The first numbers were printed when the Olympia was lying in Japan ports. When the Olympia was sent to China at the time when war was imminent with Spain, and had cast anchor in the harbor of Hong Kong, *The Bounding Billow* made its appearance with the first page in mourning



for the loss of the battleship Maine, blown up in Havana harbor. When Dewey started for Manila, the print shop went with him. It was safely stowed between decks when the ships ran past Corregidor, and when the flagship led the line of American warships past the Spanish ships and forts, the editor and printer were passing ammunition from the powder magazines to the big guns on deck. As soon as victory was complete and the ship resumed its normal condition, the type cases came up from the hold and took their accustomed places above the torpedo tube. Then the editor and printer began work on their paper which was to give an account of the battle that had just ended. It is perhaps without parallel in history that on the flagship of the successful squadron there should have been set up and printed

an account of a victory which had just taken place in waters 10,000 miles away from the nearest home port.

*The Bounding Billow* was the official organ of the Asiatic Squadron, and printed all the official news of the movements of the fleet. The printing-office was not entirely given up to the publication of the paper, however, as all official orders, rosters of officers, and all general communications which the Admiral had to send out, were printed in this office. The publication was for the benefit of the men of the fleet who sent copies home to their friends as souvenirs.

The accompanying zinc etching gives an idea of the office. The illustration on the opposite page is a duplicate of a plate made by Mr. N. J. Quirk, Chicago, and sent to Manila to be used on one edition of the paper. It is a much more elaborate cover than could be expected to be used on a paper published so far from home.

## AN ADJUSTER OF FIRE LOSSES.

The article published in this issue relating to printing-office insurance was read at a recent meeting of the Chicago Typothetae. The writer, Charles S. Brown, has had considerable to do with the adjustment of fire losses, and on this account anything he may have to say on the subject can be looked upon as authentic. Mr. Brown was born in Brockville, Ontario, in 1860. He was apprenticed when twelve years old to learn the printing trade, and worked at that business until 1885, in a number of capacities. He afterward obtained a position with the Chicago Newspaper Union, and traveled for five years for that company. In January, 1890, he became connected with the firm of Barnhart Brothers & Spindler, typefounders, Chicago, looking after their city trade. For two years he was employed as their traveling salesman, his territory being Indiana, Michigan and Ohio. Mr. Brown has adjusted all losses for printers in Chicago, with two exceptions, during the past few years, and he has been called to different States to adjust fire losses for other printers. His success in this line places him in the front rank as an insurance adjuster. The portrait here shown will be at once recognized by his many friends.



CHARLES S. BROWN.

## VIRTUE AS A BUSINESS FACTOR.

The newspaper must have the news; the hotel, a choice cuisine and all the latest conveniences; the restaurant, prompt service and an inviting bill of fare. No amount of piety, personal need or lofty and noble intentions will atone for the lack of these things. Even the most ardent total abstainer will not "put up" twice at the same "temperance hotel" where he finds flies in the butter and fleas in the bedroom; nor will he subscribe to a newspaper more than a week if the news he wants most is invariably left out. Moral excellence in newspapers, temperance in hotels, and worthy widows are proper enough, always to be desired, perhaps, and never to be despised, but the fact to be emphasized is that no one of these things in itself is a sufficient consideration on which to base a claim to public patronage or a reasonable expectation of business success.—*Lestie's Weekly*.

## EXPLAINED.

Hicks—How did he ever come to marry her?

Wicks—On account of her name, I presume. He's a proofreader, you know.

Hicks—Well, what has that got to do with it?

Wicks—Why, her name was Miss Prince.—*Somerville Journal*.





BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

It is claimed that Wyoming has more typesetting machines in proportion to the number of printing-offices than any place in the United States.

THE Simplex "one-man" typesetter can be seen in operation from May 2 to June 2 at the Mammoth Printing Exposition, Grand Central Palace, New York city.

EASTON & MASTERMAN, Stillwater, Minnesota, have purchased a Simplex machine for setting the type on their paper. This is the first Simplex machine to be used on a daily in that State.

FRANK M. BISHOP, an architect of Clinton, Indiana, is said to have invented a typesetting machine with a speed of 3,000 ems per hour which uses "cold metal," may be operated by "either foot or motor power," and can be placed on the market at the reasonable price of \$500.

J. SHERMAN PEPPER, a Linotype operator, and a son of W. A. Pepper, former United States Senator from Kansas, committed suicide in Kansas City by taking morphine. He was about thirty years old and had recently worked in St. Louis and also upon the *Topeka Capital*.

A CORRESPONDENT, who recently purchased one of Patterson & White's 2 and 3 em quad-casting molds, writes, in substance, that it is the first time in the existence of his office that a monthly bill for quads was not due, and expresses the opinion that no office having machines would do without the attachment for a day if they knew of its existence.

THE Linotype is pronounced by the London *Engineering* to be "the most remarkable machine of the century. Its invention and introduction are effecting a revolution in the business of printing newspapers, books and magazines which is scarcely second in importance to the wonders wrought by electricity. It marks the first and only successful departure from the long-established forms of type composition."

THE use of cheaply and improperly made supplies for machinery has been the bane of every manufacturer, but it is very doubtful if this false economy is more in evidence anywhere than by the poor appearance of the printing done by certain of our printers who sacrifice good work for the sake of saving a trifling sum in buying supplies from irresponsible parties for their typesetting machines. It is the clearest case of the old adage of being "penny-wise and pound-foolish" that one can recall.

"THE RIGHTS OF LABOR" was the subject of an editorial several weeks ago in the *Unionist*, New York, and one of several questions asked was, "Do the Rights of Labor call for \$27 per on morning papers, \$24 on evening papers, \$20 in machine book offices and \$18 and longer hours for work requiring the greatest amount of skill—the book and job branch of the business? The compositor who had been

earning only from \$12 to \$16 piecework, at the case, now does bookwork on a machine at \$20. This places the job compositor at the bottom of the scale, though, as we have quoted, his work demands the greatest amount of skill and the longest hours." We have not seen an answer to the question.

WISHES TO LEARN TO OPERATE.—G. P., of Brooklyn, writes: "Will you please inform me where I can learn to be an operator on the Mergenthaler Linotype machine? Also if there is any fee attached. I am a hand compositor and a member of New York Typographical Union, No. 6. By giving the above information you will greatly oblige." *Answer.* An advertisement in THE INLAND PRINTER states the Linotype School in Washington, D. C., is now instructing learners upon the Linotype at \$25 per course.

"WHO would have thought," writes an old printer, "forty years ago, that the time would come when we could carry in a dress-suit case that which represents twenty tons of type?" and then explains that he carried ten fonts of matrices in this manner from the Brooklyn factory to his own office. This recalls an office having four machines which uses an old bread tray for a matrix cabinet, and of another where a blacking-box lid is used for matrix sorts, while a New York city office claims to keep their accent matrices in a broken beer glass.

YOUR CHANCES ARE GOOD.—"Would-be Operator" writes: "If I should learn to operate the Linotype what are the chances of obtaining employment? Am a compositor and have a chance to learn. I already know the keyboard; what else is required of the operator?" *Answer.*—Good operators are in demand, and to such steady employment is readily obtainable. You are most fortunate if you are in a position to learn to operate. The valuable man today is the operator-machinist, and he is becoming more valuable each month. Aside from fingering the keyboard, a thorough knowledge of the mechanism of the machine will soon be requisite for an operator.

AN OPENING.—Messrs. Sosey Brothers, of the *Spectator*, Palmyra, Missouri, gave rather a unique opening at their printing-office on the evening of April 4. They had just bought and had installed a Simplex typesetting machine, a new folding machine, a new gasoline engine and several other modern printing-office prerequisites. Invitations were issued to the citizens of Palmyra to come in and see the operation of their new machinery. The office was beautifully illuminated by electricity, every man was put to his post, and the machinery all put in operation and run for two hours. More than two hundred people visited the office during the two hours. Violets were distributed to the ladies as souvenirs, and a souvenir card to the gentlemen.

THE following is a specimen of the work done upon the improved Lanston machine in the office of J. C. Winship & Co., of Chicago:

ABBOTT LYMAN	Christianity and Social Problems.....	Ab2 240
ABBOTT LYMAN	and others. Prophets of the Christian Faith.....	Ab2 230
ARNOLD MATTHEW.	Literature and Dogma.....	Ar6 239
As Others Saw Him.	<i>Anon</i> .....	As5 232
BAIRD H. M.	The Huguenots.....	B16 284
BALDWIN JAMES.	Old Greek Forms.....	JB19 292
BARTOL C. A.	Christian Spirit and Life.....	B8c 252
BEECHER T. K.	Our Seven Churches.....	B39 280
BLAIR HUGH.	Sermons.....	B27 252
Book of Books.	<i>Anon</i> .....	JB64 220

WORDS BREAKING DOWN.—B. B., of Wisconsin, writes: "Would you kindly answer this question for me in your next issue? How to prevent letters from dropping on Linotype machine? We have two machines here; they both did it, but it stopped on one of the machines by just opening the



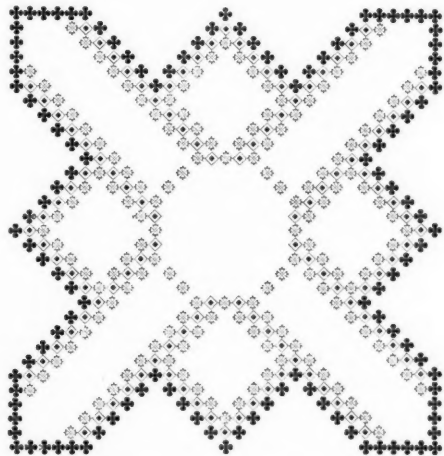
vents a little in the mouthpiece; but I have tried everything on the other and all of no avail. I have adjusted the disk, the metal pot, and opened the vents as much as possible. Sometimes it does not happen for a night or two, and then again it does it right along six or seven times a galley. It is a perfect solid slug otherwise, except here and there a pinhole under the letter, which causes it to drop down. I enclose a copy of it." *Answer.*—The cause of the one machine to occasionally continue doing this after the precautions you have taken is possibly due to the temperature of the metal. We know of a two-machine plant where on the machine which is next to the main supply pipe the temperature of the metal at times will be much higher than in the other machine.

#### THE LINOTYPE MACHINE.

Can we a "thing" denominate this mass  
Of iron and polished nickel, steel and brass,  
Filled with the whirl and grind, the clash and jar  
Of cam and roller, cog and wheel and bar;  
Instinct with motion, forceful, swift and true,  
Each stroke performing what it set to do,  
Each part of an anatomy sublime  
Biding in patience its appointed time!  
So human-like its action, strange, involved,  
The riddle: "What is life" seems almost solved.  
Yet is it more than human, think we then,  
Committing no mistakes, excelling men  
In an adherence to the right so strong  
It stops and stands fast, but will not go wrong.  
This is the Linotype, whose maker's skill  
Gave all but life and speech, but sense and will.  
In many motions wholly self-controlled,  
Doing its work, nor waiting to be told,  
It scarcely misses speech in lacking life—  
Dumb, but not wordless, its recurring strife.  
The pledge of peace; the savage threat of war;  
The statesman's eloquence; the sage's lore;  
The funeral dirge; the rapturous song of love;  
Are gathered here, though dormant. Lo, above,  
Armored, like Romans, in well-hardened brass,  
Entrenched behind a wall of shining glass,  
Like warriors camped upon some lofty crest  
The hosts of Literature in barracks rest.  
And at the Master's touch, a silent sign,  
Obey the fateful summons: "fall in line."  
Then, ranged in order, as the Old Guard came,  
Cheering their chief, to face "the furnace flame,"  
March to their place to meet a heat more dread  
And mold the glowing thought in glowing lead.

— M. V. Goodrich, in *Sterling* (III.) *Standard*.

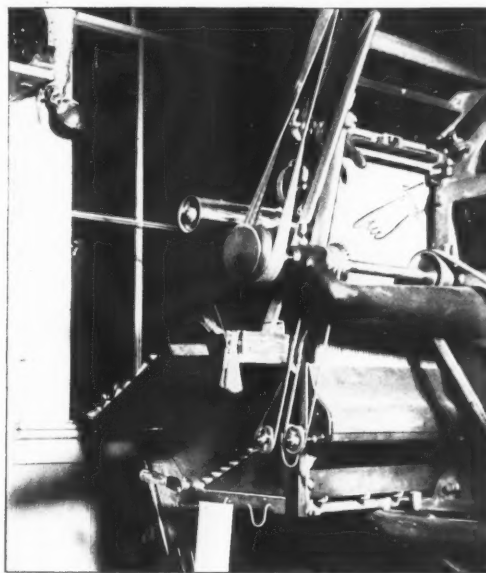
The tasty border design here shown was composed upon the Linotype machine by Miss E. J. Barclay, of Cincinnati. It shows great skill in composition and illustrates the many



unexplored possibilities of the machine. Miss Barclay has charge of the two Linotypes in her father's office, and specimens of work done by her and under her guidance are truly marvelous. The writer was shown a large book consisting

entirely of tabular work which hardly appeared possible was machine work. Mr. Barclay publishes "The Linotype Operator's Companion, a Treatise on How to Operate and Care for the Linotype Machine." Surely no better evidence of the value of this little book could be found than the performances of these machines in the author's own composing-room.

A SPACEBAND CLEANER.—We have received the following interesting letter from Operator-machinist George W. Farley, of the Eureka (Cal.) *Standard*. We reproduce his space-band cleaner and will be pleased to hear further of his



practical devices. He writes as follows: "I send you by this mail a photograph of a small attachment to the Linotype which is both handy and inexpensive. As shown in the photo it is simply a small wheel with felt surface for cleaning spacebands. I have had mine in use now for two years and would not be without it. The wheel is adapted to clean all parts of the band in the shortest possible time, and at the same time do the work good without wearing the bands in the least. The wheel is made from the base of an old cut, rounded up as nearly as possible with a saw, bolted on to the small pulley which drives the distributor and trued up after being bolted in place. The heads of the bolts are countersunk and the surface of the block covered with a layer of hard felt; a little oil and graphite applied to the surface occasionally prevents wear on the felt. The hook on the pi box is to receive the bands after having been cleaned. I claim that with this cleaner spacebands can be cleaned better and quicker than by the old method of rubbing on a cloth. I have a number of handy appliances on the Linotype which I will write about at another time. They are all time-savers and worth much more to any operator than the time spent in making them. I am a regular reader of THE INLAND PRINTER and consequently well posted on all new inventions pertaining to the Linotype. If you care to use the photo and publish a description of this little device I have no doubt many operators would be glad of a chance to use it. There is no patent on it."

THIS department is frequently assured that the Linotype Company is preparing a "Pony" Linotype machine, which is to be sold at variously stated low prices. If Mr. P. T. Dodge, president of that company, is correctly quoted, the following should be of interest to these correspondents: "The exhibition of a machine in a shop under special conditions, in charge of the maker, is no indication whatever that the

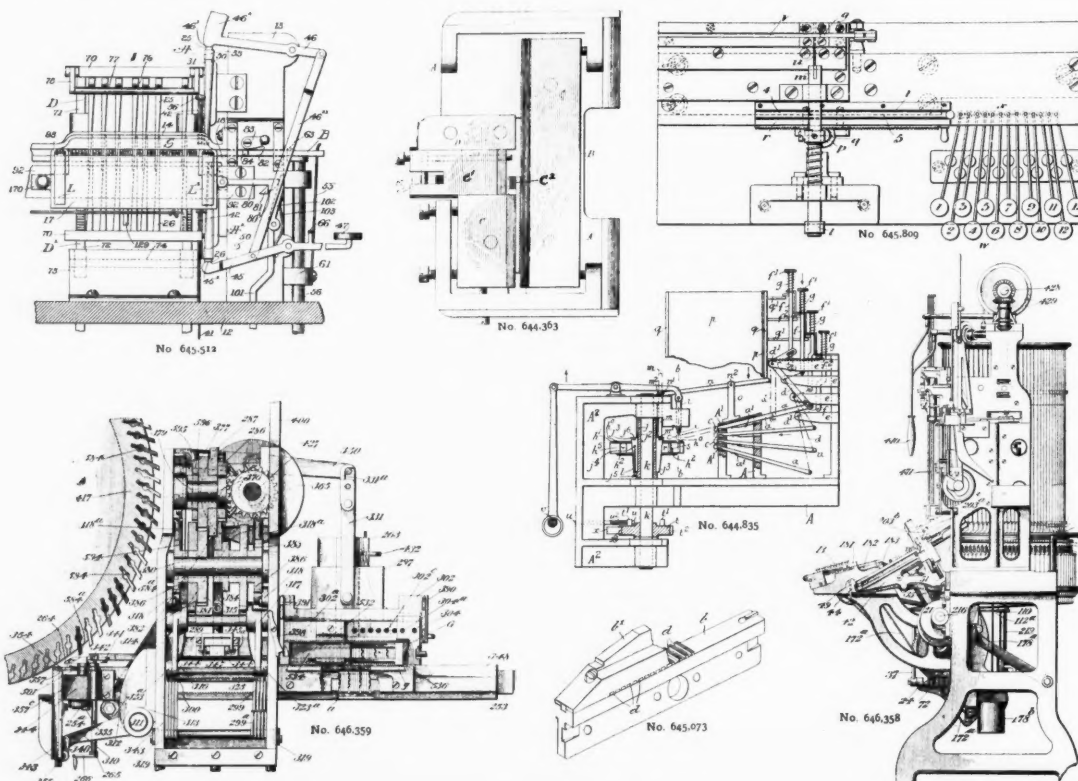
machine is suitable for the market, or that it will continue to give results year after year. A type machine must be constructed to operate with rapidity and delicacy, and an accuracy hardly called for by any other machine in the world. There have been dozens of machines produced in our shop and elsewhere, which are all right experimentally, but all wrong when put to practical tests. We have known for years that we could produce a cheap machine that would bring us enormous profits for a few years, and the condemnation of the purchasers forever. We do not mean to build any machine on which we will ever be ashamed to see our name, or which we can not guarantee."

**THE DES JARDINS TYPE JUSTIFYING MACHINE.**—B. M. Des Jardins, of Hartford, Connecticut, has perfected a type justifying machine. It is claimed it will justify and space type as rapidly as the most expert operator can manipulate the keys of a typesetting machine, and the work is more accurate than can be done by hand. The invention is arranged to be attached to any typesetting machine, and is designed especially to be used in connection with the Thorne. The work of the justifier begins after the type has left the channels and has reached a point at the right side of the keyboard. Here they are stacked up into words by a little star gear, the words being separated by brass spaces which have been substituted for the type spaces. These separators are longer than the type, and are fitted with pronged ends. They serve a temporary use, and give place to the type spaces which perform the final work of justifying. As the letters are stacked up by the star until they form nearly a line of type, a bell rings, announcing that the line will hold but a few more letters. The line is first lifted into a second channel under a measuring bar of the computing device. Another part of the computing device was previously adjusted by the playing of spaces in the line. This device is now provided with a distance corresponding to the measured line, and another part is set according to the num-

ber of spaces. It now performs the operation of dividing the one by the other, the quotient with its remainder being the combination of spaces needed. The line is next moved over an open space, where the first word is pushed down into a movable channel, the separator prevents it from moving down more than the length of the first word. The first word then runs backward and a type space of the proper thickness is knocked down on top of it and takes the place of the separator, which in turn drops out of the machine to be used again when needed. The first word now runs forward and the second word is pushed down on top of it, and both move backward to receive the second type space and allow the second separator to follow the first, and so on with each word in detail until the line is refitted with a new set of spaces and is pushed onto a galley. The process of justifying is automatic and occupies about ten seconds, and may be speeded higher if necessary. The Des Jardins Type Justifier Company has a machine shop equipped with machinery and five of the perfected machines are finished and are to be used for demonstrating their working capacity. One machine is to be sent to the Paris Exposition, and in a short time the company will be able to place them upon the market.

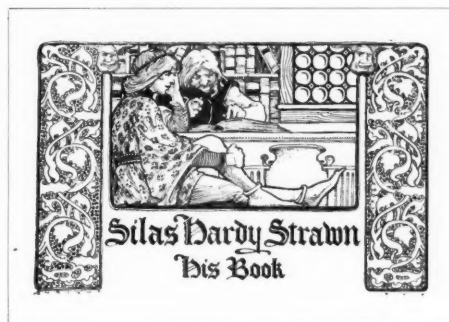
#### PATENTS.

The progress that the Unitype Company is making on its new composing machine is well illustrated by this month's patents granted to Paul F. Cox. No. 646,358 shows the new machine, which is a combination of the old Thorne principles with the new ideas and justifying mechanism of the Cox machine. Referring to the illustration, the line is composed at the keyboard B, and overset; that is, spaced beyond the measure, with compressible or corrugated spaces. The line is then carried to a justifying point and compressed to the proper length by pressure, then pushed into the galley. The compressed spaces used are cast of soft lead and supplied in quantity, being remelted after use. The method of



distribution is shown more clearly in the second patent, No. 646,359. The dead type is loaded into the cylinder very much as in the Simplex machine, but there is added mechanism for withdrawing the leads and the corrugated spaces before the dead type is passed to the cylinder.

Among the new Linotype patents is one, No. 644,363, that was filed by Ottmar Mergenthaler two years ago, and



BOOK-PLATE DESIGN.  
By Walter J. Enright, Chicago.

which has just been issued. It covers his device for withdrawing a portion of the trimming knife  $c^1$  to make room for the passage of the overhang  $c^2$  of a Linotype slug bearing a two-line letter.

Patent No. 645,438, by John S. Thompson, of Chicago, covers a form of Linotype mold in combination with improvements in the metal pot.

The Mergenthaler Company owns the above, and also two patents taken out by English mechanics. No. 645,472 is by V. C. Holliwell, and provides automatic mechanism for retaining a line of matrices at the mold so that a second or duplicate cast is taken of each line before the matrices pass on to the distributor. By this invention it becomes practicable to produce a double composition of matter at the same cost as a single composition. No. 646,227, by E. G. Leonard, describes an indicator mechanism actuated by the machine itself for showing the compositor the exact points at which to line tabular matter where there are several columns in one measure.

The quad-forming attachment for a Linotype machine, exploited by Messrs. Patterson & White, of Philadelphia, has just been covered by a patent, No. 645,073, by William H. Doolittle. The invention consists in applying a quad-mold, as in the drawing herewith, having a body  $b$  and a cap  $b^1$ , and apertures  $d$  in the cap in which the quads are cast. Special forms of caps and ejector-blades have to be used.

Patent No. 644,558, by P. C. Lawless, of London, England, protects a Linotype mold made with two slotted members, either of which may be brought into position at the will of the operator, and one slot being shaped to provide a "late-news" Linotype and the other an ordinary Linotype. For the benefit of the uninitiated it should be stated that a "late-news" Linotype is one formed with a dovetail, notch or the like, so that it can be clamped directly on the cylinder of the press for printing news that is too late to get into the stereotype plate.

P. H. McGrath, of Randolph, Massachusetts, has taken out another typesetting machine patent, No. 645,512, in which he shows a system of justification by double wedges 25, 26, which spread the line to measure. These are later removed, and material of the proper size cut off and introduced into the line to fill the space properly.

The type making and composing machine patented as No. 644,835, is by M. W. Smith, of London, England. At  $h^0$  is one of the casting points in a mold-wheel. By depressing

one of the finger-keys  $f^1$  a type-die, as  $i$ , is brought over the mold, and a cast made. Then the mold-wheel turns one-quarter way around and the depression of a key causes a similar casting of another type. Thus composition proceeds, the type being pushed out at the rear of the mold-wheel into a channel.

The Wicks Typesetter, of England, formerly used, or proposed to use, compressible spaces. H. J. S. Gilbert-Stringer and F. Wicks have now patented (No. 645,809) a mechanism in which the line is first composed with spaces of even units in width and considerable thickness. The compositor oversets his line, and as he concludes composition thereon consults a gauge to learn how many units it is over-set. He then touches an appropriate key  $w$  and the line is brought into the justifier, where an ejector-blade  $u$  throws out the spaces one by one and inserts spaces of a unit less thickness to the number indicated by the key-stroke, when the line is justified, and passes to the galley.

#### A STUDY OF THE NORTH AMERICAN INDIAN.

Prof. Frederick Starr, of the University of Chicago, has returned to his class work after more than three months of exploration among tribes of Indians with unpronounceable names, in the southern portions of Mexico. He has brought back a large collection of photographs, plaster casts and information. To a reporter of the Chicago *Daily News* he said recently:

"We went more than five hundred miles on horseback, and in the course of the trip photographed and measured and took casts of 625 natives. We brought back over three hundred negatives, twenty-three plaster busts and the measurements of 625 persons, fourteen measurements each of one hundred men and twenty-five women from each of five tribes. It is needless to say that the natives did not come to us and give us these of their own accord. Neither did we go with a pistol in one hand and a measuring tape in the other and take them by force. We used diplomacy, and used it frequently. And the results are most satisfactory. Down there in the southern part of Mexico there are many tribes of Indians of distinct types, with varying languages and customs and dress. The study and measurement of these Indians are today the most important work on anthropology in Mexico. I have made previous trips down in that country, and this time went only among five tribes—the Chinatecos, Chochos, Mazatecos, Tepehuas and Totonacos. I knew none of the languages of these people, but in every village there was at least one person who could speak Spanish, and, with his help, I compiled a vocabulary of the common words of each tribe. These vocabularies are among the important results of the trip. I have now but a single trip to make to complete my studies in that section—one to Yucatan, which I hope to make next year. I found some very curious things, among others the primitive art of paper-making, as practiced still by the Indians. It consists in a primitive form of our own wood-pulp art, the natives moistening the bark of trees and then pounding it out into sheets and drying it. I went also for a visit to Mount Malintzi and the Tlaxcalanx Indians who live there. They are a curious, interesting and conservative people, and speak the ancient Aztec language."

The expedition of Professor Starr was conducted under the auspices of Mrs. Frank G. Logan, who has become very deeply interested in the study of the remnants of the ancient tribes of the southern portion of this continent. With her assistance the expedition was fitted out and the valuable collections brought back.

"WHAT is 'writer's cramp,' pa?"

"Being cramped for money, my son. Nearly all writers have that trouble."—*Tit-Bits*.



## THE GUTENBERG CELEBRATION.

THE members of the craft who go abroad this summer will have the opportunity of attending the interesting celebration of Gutenberg's five hundredth anniversary at his native city, Mainz, Germany. From the descriptive circulars just issued it is evident that this is to be a notable event in which many nations will participate. Preparations have been made to attract and entertain a great throng, and sightseers at the Paris Exposition, if printers, will not wish to forego the short trip from Paris to Mainz on June 24, which will bring them in the midst of the unique festivities in honor of the founder of the craft.

The program will begin on Sunday morning, June 23, at 10 o'clock, in the City Hall, where welcome will be given by the Mayor to the city's guests. This will be enlivened by the singing of a cantata from the celebrated "Katholikon," one of Gutenberg's first books, sung by the leading choral society of the city. There will be an address by Prof. Albert Köster, of the University of Leipsic, which will be followed by the rendition of mighty choruses from Haydn. The scene will then shift to the Gutenberg memorial, a famous monument, a half-tone reproduction of which is shown on opposite page, where, at 12 o'clock, homage will be paid the great printer and amid the ringing of the chimes of the city the deputations will lay their wreaths upon the statue. The director of the festivities has arranged also for the singing of Handel's great chorus in the concert hall on the evening of the 23d.

It was intended to have a large exhibit of printing machinery, but on account of the proximity of the Paris Exposition this was abandoned in favor of a museum display that would illustrate the historical development of the art, the machinery being shown chiefly by models. This historical display will illustrate the interesting evolution of printing from its earliest beginnings, the manner in which the art was spread over various lands, and book decoration and illustration during the art period. Already over one hundred firms and institutions have announced their intention of participating in this exposition, which will include not only the printers', but the bookbinders', the typefounders' and all branches of printing and book industries.

On the afternoon of the 24th there will be a grand banquet, and a reception in the evening of the same day. The first day will be closed with a general illumination of the city and the evening of the 25th there will be an excursion down the river Rhine to the little village of Eltville, where Gutenberg spent the last days of his life and where another celebration has been prepared in his honor.

There is to be, also, a grand procession in which floats will illustrate the times of Gutenberg and the engraver Dürer, the early newspapers, Leipsic and its book trade. The present-day disciples of Gutenberg will lead and close the procession. An elaborate program, printed in colors, descriptive of the different scenes represented, will be distributed during the progress of the procession.

It is expected that not only Germany, but France, Russia, England, Austria and the American States will be represented in the celebration and assist in honoring the man whose art is now reaching its semi-millennial.

## NAPOLEON AND THE PRESS.

"When I returned from Elba," Napoleon is quoted as saying, in the April *Century*, "I found, among other papers of the Bourbons, an account of six thousand francs paid monthly to the editors of the 'Times,' besides taking a hundred numbers monthly, and I had an offer from them to write for me for payment. I had offers from the editors of several English newspapers to write for me, even during the time of war, previous to my going to Elba, and to insert news and everything else I wished, and that money would be taken to send them to France. I did not do it. I was

wrong, however; I ought to have accepted their offers, and then my name would not have been held in such odium in England as it was. This they said themselves to me. For in the end these newspapers formed the public opinion, and always will do. I was very wrong; I see it now."



## GUTENBERG AND THE INVENTION OF PRINTING.\*

BY BYRON A. FINNEY, OF THE UNIVERSITY OF MICHIGAN LIBRARY.

IN the city of Mainz, in Germany, there will be celebrated this year the five hundredth anniversary of the birth of John Gutenberg, the inventor of printing. The exact date of Gutenberg's birth is not known, but his death was late in 1467 or early in 1468; some have allowed him seventy years of life and placed his birth in 1397.

In fact, those who were promoting the present celebration in Germany decided at first to hold it in 1897, but owing to reasons of convenience as well as the probability that it would be more nearly the correct year, they postponed the quinquennial until the present year of 1900, and it will be appropriately opened on St. John's day, June 24.

The celebration will take the form of commemoration exercises suitable to the occasion, and a very complete exhibit of the materials and instruments of printing, paper, types, molds, presses, etc., and printed products of the art, from its beginning to the present day.

Power will be used with the exhibit of machinery, and the various processes and methods will be shown in actual operation from the earliest hand screw press to the cylinder giants of today, and will include the features of book making and binding, job printing and newspaper making, an exposition of the processes of copper-plate printing, steel and wood engraving, lithography, photography, and other kindred arts and trades.

Although the celebration is directly undertaken by the city of Mainz it is intended to be international in character, and among the patrons in the prospectus are included the following representatives from this country: Prof. S. P. Langley, director of the Smithsonian Institution, Washington; E. D. North, secretary of the Bibliographical Society, New York; Herbert Putnam, librarian of Congress, Washington; Carl Schurz, New York; Theo. L. De Vinne, master printer, New York; Andrew D. White, ambassador to Germany, Berlin.

The foundation of a permanent museum will be established, and all in all the exposition will be well worthy of a visit, and those who are interested in these matters and who may go to the exposition at Paris, may easily and profitably make an excursion to the banks of the Rhine at that time.

## CELEBRATIONS.

The quinquennial of 1900 will not be the first great typographical celebration in Germany. There have been

\*Paper read before the Unity Club, of Ann Arbor, Michigan.





THE GUTENBERG MONUMENT, MAINZ, GERMANY.

several, and at periods which were at the time considered most appropriate anniversaries.

Tradition tells us of a celebration at Wittenberg in 1540. This was based on the date mentioned in the *Cologne Chronicle* of 1499 that Gutenberg spent ten years, from 1440 to 1450, in perfecting the art of printing—and some other statements leading to the belief that 1440 was the actual date of the invention.

Werther, in his "Veritable Intelligence on the Art of Printing," is of the opinion that the printers of Wittenberg, with their workmen, gathered at the house of Hans Lufft, one of their number, and celebrated the first jubilaum typographicum on St. John's day as Gutenberg's name day, in 1540. The grounds for this assertion are slight, but the tradition is strong, and includes the story that Luther and Melancthon were present at the festival (1640).

In 1640 the two hundredth anniversary of the invention was celebrated in several cities in Germany (Jena, Breslau, and probably Strasburg), the most important being held at Leipsic.

According to the "Jubilaum Typographicorum Lipsien-sium," published in 1640, which contains the only report of this festival, the Leipsic printers marched decorously to church, and, as is stated, "waited even to the end" of a sermon magnifying the art and exhorting the hearers to thank God heartily for this high and great benefit. After the service they assembled for a public dinner, but dancing was forbidden, and "all conducted themselves with becoming seriousness and respectably in Christian devotion to the honor of God."

The Leipsic Jubilee report contains the following announcement:

"The above mentioned and their fellow craftsmen have agreed to celebrate this feast on the day of St. John the Baptist, for the following reasons: firstly, because both the praiseworthy discoverers and beginners had this name, and the one is called John Gutenberg, but the other John Faust, therefore this their name day hath been hereto chosen in honorable commendation of them; and, secondly, because they would avail themselves of the loveliness and convenience of this season of the year."

The printers of Wittenberg, reduced by the ruinous devastations of the thirty years' war, felt themselves too poor to have a public celebration, but agreed to meet and in friendly talk "take a drink and frugal meal together in stillness." According to Eichfeld's "Relation" (1740) they expressed the following sentiment: "God grant that this noble art may soon recover from the distressed state to which it has been reduced in these bad and ruinous times of war."

In Leipsic, which in 1640 possessed five master printers employing eleven journeymen, the number had increased during the hundred years till in 1740 they numbered eighteen master printers with one hundred and thirty-seven journeymen, and these, with crowds of their fellow-citizens, assembled to listen to a long-winded oration by Gottsched, the "Aristarchus of Leipsic," in which he enumerates all the discoveries of other nations; but when he considers the German invention, which overshadows them all, he can "hardly refrain from offering up his thanks to Divine Providence for being born in a German Volk und Land."

The traditional date of the invention was still preserved in this century and on midsummer day of 1840 the fourth centenary of the invention of printing was celebrated in various cities of Germany with ceremonies of solemnity, of rejoicing and of enthusiasm. Invitations were extended to the world outside of Germany to join with them, and it became an international as well as a national festival.

In 1837 a bronze statue of Gutenberg was erected in the space opposite the theater in Mainz. The expense (26,000 florins) was defrayed by popular subscription from all parts of Europe. The Danish sculptor, Thorwaldsen, was secured

to model the statue, and it was cast at Paris by a Frenchman.

These celebrations have generally commemorated the art of printing rather than the inventor, and as Leipsic has been the center of the publishing trade in Germany the most important celebrations have been held there. Strasburg has, however, had a celebration every fifty years.

This year the celebration at Mainz is especially to commemorate the inventor, but at the same time the world may express its appreciation of what it owes to the invention.

#### THE SIGNIFICANCE OF PRINTING.

After speech and after writing, which had been the slow growth of the ages, the art of printing should be regarded as next in importance. It has been called the "art preservative," the "nurse and preserver of all the arts," while other expressions in similar vein have been applied to it, and surely, if it had no other claim to our gratitude it would be worthy of all honor.

To preserve for posterity the records of the past, the discoveries of science, the imagination of genius, the greatest thought of the greatest minds, nothing could more properly claim our consideration and our respect.

But printing has done more than this. Besides being a preserver of human thought and the record of human action, it has been an instructor and a civilizer of the human race.

While it disseminated knowledge more widely and more rapidly than the hand of the scribe, it was also more reliable and accurate, for it multiplied copies which were exactly alike, and did not suffer from changes and errors in copying, which were only too numerous in the manuscripts, no matter how conscientious and devoted the scribe might be. And he was not always overscrupulous in adhering to his text if a turn of a letter or an inserted line might help his doctrine or theory.

The multiplication of printed copies gave opportunity to compare texts with diverse and widely separated manuscripts. It restricted the fraudulent changes and additions of biased copyists and editors, which have been too frequently imposed upon the scarce and sometimes unique copies of biblical and classical writings.

This opportunity and its known abuse have rendered many of our important records untrustworthy. Thus the very lack of printing affected the truthfulness of our manuscript literature, and was nearly as great an injury to the human race as the invention has, since its advent, become a blessing. When, however, it placed the Bible and the book of meditation and devotion more cheaply in the homes of the people, it took the place to some extent of the priest and the confessional—it became its own interpreter and comforter—the awakened conscience began to feel the possibilities of its freedom and the democracy of thought made ready for the Reformation.

The work of the Reformation has been carried along on the wings of commerce, and intercommunication by means of the printed page has tended to destroy prejudice and to promote peace and good will.

This, then, has been the work of printing. It has brought us our books, our libraries and our schools; has been the mainstay and supporter of our church work and philanthropies, and, more than all, has culminated in the newspaper, which brings us daily into touch with all the world and makes the brotherhood of man a conception possible and actual.

Let us imagine for a moment what we should be without the art of printing.

The newspaper is gone and the radiance of the noontide sun has vanished. The libraries are lost to us, the religious publication disappears, and the twilight of the modern world comes back to us.

The school is abolished, the child comes to his mother's

knee for oral instruction and folk-lore, and the darkness of the Middle Ages is upon the face of the earth.

Although there was a little light here and there, especially where the universities were starting, this was the general condition of Europe in the fourteenth century.

#### FROM MANUSCRIPT TO PRINTED PAGE.

The Benedictine monk sat in his cold and cheerless cell, or in the scriptorium of the monastery, and copied with careful and devoted hand the sacred writings of the Bible and the Saints, or the masterpieces of classical antiquity. Other monks and other scribes have done good service in the work



JOHN GUTENBERG.

[From an old print in the National Library at Paris. (From Lacroix.) Made from the print in Theodore L. De Vinne's book, "The Invention of Printing."]

of transcription, but to the Benedictine we are most indebted. Without his conscientious labor much of the ancient literature which we now have would have been irretrievably lost, and to him and his order let us pay our distant tribute of gratitude.

But this was a slow and laborious process of reproducing single copies, and if the people were to be reached and their wants satisfied some quicker way of multiplying copies must be found.

The engraver came to the task. Blocks of wood were engraved with pictures illustrating biblical subjects or stories of the Saints, perhaps accompanied with some words or sentences cut on the same block, in relief, and then printed on single sheets of dampened paper by means of friction, like a "squeeze" from an inscription. These were numerous in Germany and the Low Countries, the earliest dated print being a St. Christopher, which bears the date 1423.

They were generally copied from similar sheets that had been circulated in manuscript, and, with the playing cards, form the earliest printed publications. It is generally conceded that none of them could have been earlier than about the middle of the fourteenth century. A number of these

pictures with engraved text could be printed from the blocks on sheets that might be folded and sewed together like the books in manuscript, and so there came into being, early in the fifteenth century, the block-books. These were the product of wood-engraving, or xylography, and like the broadside sheets, were printed from solid wooden blocks, not with a press, but by rubbing with a dauber or froton.

One of the earliest and most important of these block-books was what is called the "Biblia Pauperum," or Bible for the Poor. This was a series of biblical pictures, with short explanatory texts, and had been popular, as a manuscript, for several centuries. At least four distinct editions, two in Latin and two in German, are known, of which three were printed in Germany after the introduction of typography. One copy, in Latin, is probably of Dutch origin, and printed before 1450.

Some of the block-books of about this period, the early part of the fifteenth century, contained pages of text, in addition to the pages of illustration. Of these the "Ars Moriendi," or the Art of Knowing How to Die Becomingly, is one of the most important.

The "Donatus," or Boy's Latin grammar (it was named after the Roman grammarian) was a very popular block-book, although it had no pictures.

The early block-books were printed a page at a time, on one side of the sheet only, and were not gathered into quires but were bound in sheet after sheet; sometimes the sheets were pasted together back to back, and thus had the appearance of manuscript written on both sides of the leaf. Somewhat later, possibly after the introduction of printing at Mainz, appeared the "Speculum Humanæ Salvationis," sometimes called the "Speculum Salutis," or Mirror of Salvation. It is called a block-book, although partly printed from type. There are two editions in Latin rhymed verse, and two editions in Dutch prose, all without date, name, or place of printer. The illustrations are from the same blocks, but as there are certain variations in the arrangement of the letters of the text, it is quite clear that much of the sixty pages of text was set up with wooden types, and perhaps with metal types cast in sand molds; these editions probably belong to Holland, and seem to be the work of one printer. This "Speculum" was printed two pages at a time, the sheets were gathered into quires, some of the leaves were printed on both sides of the paper, and there is good reason to believe that the press was provided with a frisket. Dates have been assigned to the "Speculum" all the way from 1410 to 1480, but the first positive date we have is 1481, when Veldener, at Utrecht, cut up and used some of its blocks. Like the "Biblia Pauperum" the "Speculum" was a popular work of biblical instruction for the unlettered friars as well as for the common people.

#### THE BIBLE IN PRINT.

But the Bible itself was at last given to the world, printed with metal types cast in a mold. This appeared about 1455, but it must have occupied several years in the process of printing, and was begun, perhaps, as early as 1450. It is called the Gutenberg or 42-line Bible. It is a well-printed book, folio in size, comprising 641 leaves, printed on both sides of the leaf, two columns to the page, and excepting the first few pages, 42 lines to the column.

Considering the difficulties to be met with in such early work it can be called a masterpiece of printing. The style of type is the Missal type, such as was employed in missals, Bibles and other church service books. This was a German black letter—a Gothic character developed from the ancient Roman letter. This was produced to better advantage in the lower-case or small letter than in the upper-case or capital letter. In fact the lower-case letter was a later form than the capital, and first came into use in the early Middle Ages. The beauty of this pointed Gothic type is largely due to the



fine calligraphy of the scribes and the accompanying ornament of the illuminator.

In the 42-line Bible it is a very compressed black type, fitted so closely as to leave scarcely any room around the letters for that marginal blank or whiteness needed to relieve the eye, so that it becomes tiresome and far from legible. This may account for the fact that copies of the book were not valued or preserved, and the accidental discovery of a copy in the library of Cardinal Mazarin two hundred years later gave it the name of the Mazarin Bible.

This is regarded as the first printed book, and it is considered appropriate that the Bible should be the book to inaugurate the new era of civilization, and its production is now generally ascribed to John Gutenberg, of Mainz.

#### GUTENBERG THE INVENTOR OF PRINTING.

Of the life of Gutenberg we know very little, and yet that little is detailed history as compared with the facts about any of the other persons to whom the invention of printing has been ascribed.

In 1420 many noble families left Mainz to escape the exactions of the burghers, and among them was the Gensfleisch family, who took refuge in Strasburg. In 1430, the son, Johann, who had adopted his maternal name of Gutenberg, was included among a list of the citizens exiled from Mainz, to whom the Elector, Conrad III., granted amnesty. From several slight notices it appears that Gutenberg continued to reside at Strasburg, and in 1439 he was actually, though secretly, engaged in the process of printing. This information comes to us from the official report of a lawsuit wherein Jörg Dritzehen, for himself and his brother Claus, sues Hans Gutenberg to admit them into a certain business association as heirs of their brother Andres, who had been connected with Gutenberg, and had recently died, or to repay or account for certain money put into the concern by Andres. The most important facts developed by this trial are:

1. The reputation for honesty and inventive capacity sustained by Gutenberg, although he was continually in need of money.
2. A certain goldsmith, Hans Dünne, deposed that three years before he had earned from Gutenberg nearly 100 guilders merely for that which belonged to printing.
3. That several years before this time Gutenberg had taught Andres Dritzehen the art of polishing stones, and afterward other arts and secrets, and for a considerable time they had exercised their trade together with profit. Dritzehen had gone security when they bought lead and other things belonging to it.
4. That Andres, when borrowing money from another party with which to pay Gutenberg, stated himself to be a maker of looking-glasses. He had expended during several years in his experiments and work with Gutenberg, some 500 guilders, for part of which he had to mortgage his income.
5. Gutenberg accepted Andres Dritzehen into partnership, with Anthonie and Andres Heilman and Hans Riffe in the pilgrimage to Aix-la-Chapelle about the looking-glasses, although he feared the friends of Andres Heilman might think it was sorcery. They prepared themselves with their art, but the pilgrimage was put off for one year.
6. In the meantime Andres Dritzehen was taken ill, and on his death-bed sent word that the four pieces which were lying in the press should be taken out and separated and laid on the press so that no one might know what it was, because Gutenberg would not like that anybody saw it.
7. This partnership was to last for five years, and in case any one of the four should die in the meantime, then all their art, tools, and work made already should remain with the others.

The written contract was produced in court, and the judge's decision, dated December 12, 1439, obliged Guten-

berg to repay to the Dritzehen brothers a portion of the money advanced by Andres.

Gutenberg was on the tax roll in Strasburg until 1444, and is next heard of in Mainz in 1448. There he was soon again at work trying to bring forth better results in the way of printing. He was still apparently without means, as in 1450 he was compelled to borrow some 800 guilders from another citizen of Mainz, John Fust, for the purpose of making tools, etc., for printing, and on which a mortgage was given to Fust. After a couple of years Fust advanced another 800 guilders for paper, ink, hired help, etc., which was to be paid by a division of receipts from the sale of their work.

The product from this partnership is not known, but it was apparently not satisfactory to Fust, as we find from a Notarial Instrument dated November 6, 1455, that he foreclosed on the mortgage and secured possession of the printing plant and a judgment with six per cent interest. This was claimed by Gutenberg to be contrary to law, and it is not known that it was ever paid.

#### FIRST PRODUCTIONS FROM THE PRESS.

About this time, or soon after, appeared what has been regarded as the first printed book, the Gutenberg-Fust Bible, or "Bible of 42 Lines." It must have been printed before August 15, 1456, for, in the Paris copy there is a statement by the rubricator that he on that day finished the rubrication and the binding of the volume.

There is another Bible, printed about this time, called the "Bible of 36 Lines." By some it is ascribed to Gutenberg, because it is printed in the display type of the "Letter of Indulgence of 31 Lines." Others attribute it to Albrecht Pfister, of Bamberg, who used this same type some years later. Professor Dziatzko, librarian of the University of Goettingen, has recently made a very careful comparison of these two Bibles, showing that at least a part of the 36-line was set up from the 42-line Bible, and concludes that they were probably produced in the same shop at the same time, Gutenberg and Pfister printing one while Gutenberg and Fust were printing the other.

Gutenberg's press had not been otherwise idle during these five years while he was producing the Bible. It is probable that he did more or less job printing, which, from its nature, would not be preserved for any length of time. Of work of this kind during this period there have come down to us two "Letters of Indulgence" granted by Pope Nicolas V. to those Christians who should during three years from May 1, 1452, contribute to help the King of Cyprus against the Turks. These were single sheets of vellum, about nine inches high and thirteen inches wide, printed on one side only, with the year printed in and leaving the day of the month, together with the name of the recipient, to be filled in with pen.

One of these indulgences contains 31 lines, and, as its display type is identical with that which is used in the 36-line Bible, it is generally ascribed to Gutenberg. There are four issues of this 31-line Indulgence bearing printed dates of 1454 and 1455, and the earliest date of sale is November 15, 1454.

Of the 30-line Indulgence, the large type of which is the same as the small type of the 42-line Bible, two editions have been preserved, also with printed dates of 1454 and 1455, the earliest date of sale inserted in any known copy being February 27, 1455.

#### FUST AND SCHOEFFER.

Fust associated with himself Peter Schoeffer, a native of the village of Gernsheim near Mainz, who had been a copyist, and possibly a student, in the University of Paris in 1449. He married Fust's daughter and appears to have been an excellent man of business, and the new firm went on and



produced one of the handsomest books known to the annals of printing, the "Psalter of 1457." This has also the distinction of being the first book printed with a date, being issued on August 14 of that year.

A second edition of the Psalter was issued in 1459, and, after several other works, they produced in 1462 another edition of the Bible, which is known as the "Fust and Schoeffer," or "48-line Bible," and is the first printed Bible bearing a date. The type is less pointed or spiky, rounder, simpler and much more easily read than that of the 42-line Bible. It may be called the Round Gothic, and for usefulness and



JOHN GUTENBERG.

Statue over the main entrance to R. Hoe & Co.'s works in New York city.

beauty combined is not excelled by any other known Gothic character. Similar types were much used by other printers, especially German and French, for the next twenty years, or until superseded by the introduction in Italy, and from there to other countries, of the Roman character.

In 1462 occurred the capture and sack of the city of Mainz by Adolph II., Count of Nassau, who had then the support of the Pope, Pius II., against the incumbent of the archbishopric, Diether, Count of Isenburg, whose recent election was claimed to have been secured through corrupt means. Fust's house was burned, his printing materials destroyed, many citizens expelled, and for a year or two business in Mainz was greatly broken up. The journeymen printers naturally sought other fields for work, and soon their presses were established in Germany, Italy and neighboring countries.

Fust is supposed to have died of the plague at Paris in 1466.

Schoeffer continued to print successfully and prolifically until his death in 1502.

These three have been called the associate inventors of printing: Gutenberg the inventor, Fust the promoter, and Schoeffer the improver of the art. Neither of them, as far as is known, ever specifically claimed the invention, but in the colophon to the "Institutes of Justinian," issued by Peter Schoeffer in 1468, soon after Gutenberg's death, it is stated that two men of Mainz, both named John, were the first printers of books, and that Peter came later but reached perfection first.

This statement is repeated by Schoeffer in several of his later books, while contemporary references ascribe the invention to Gutenberg, and it is not until after the close of the fifteenth century that Peter Schoeffer's son John, who had already more than once given Gutenberg credit for the invention, began to claim the glory of it for his grandfather, John Fust. This claim was magnified and repeated and became the current tradition until the investigations of recent years have cleared away the fictions and revealed the facts.

#### THE INVENTION.

Other cities have claimed the invention, as many as fifteen in all, more than twice as many as laid claim to the immortal father of poetry; but all these claims have vanished before the searchlight of modern investigation, except that of Mainz, and, in a different degree, that of Haarlem.

Dr. van der Linde, in 1870, punctured the Costerian myth, but the Dutch will not lightly let their inventor go, and Haarlem is full of tributes to Coster even as late as the handsome monument of 1856. There are evidences of early printing in Holland, which have led Mr. Hessels, the translator of van der Linde's "Haarlem Legend," to support the Haarlem claim in his article on Typography in the *Encyclopædia Britannica*. Later researches have tended to place the work of the unknown Dutch printer at a date later than that of Gutenberg at Mainz.

What is this art of printing, the invention of which we ascribe to Gutenberg?

Is it the impression of some form or color upon a suitable surface?

No!

For that form of printing, with seals, dies, etc., was common among the Assyrians and in the commercial houses of ancient Rome.

Is it the use of movable types, or letters, with which sentences and pages can be rearranged and reprinted?

That has been the common and general notion of most people who have not given the matter thought, and it is so expressed in most of the encyclopædias, but the movable types had been in use in China for centuries, and possibly in the "Speculum" of Holland, and still typography was not achieved.

Practical printers emphasize the importance of the accurate and unvarying size of the body of the type. The continuous use of a letter or two varying from the others in size of body, in a direction at right angles to the line, even to the one-hundredth of an inch, will in the course of a few lines cause such confusion and jumble of types as to make further composition impossible.

This nicety and accuracy of size could not be secured by means of wooden types, nor of metal, nor of metal types the body of which was fashioned by cutting. It was only to be accomplished by casting them in a mold.

This, in addition to the movability of the letters, was what Gutenberg invented. The four "forms" which he was so fearful might be discovered in place, put together, at the time of the trial at Strassburg in 1439, were most probably the three pieces of his adjustable type-mold, and the matrix with it.

The inventor of the type-mold was the inventor of printing. This view of the matter has been very clearly set

forth by our own master printer, De Vinne, in his excellent book on the "Invention of Printing," the second edition of which was published in 1878 and has long been out of print. A new edition, brought up to date, is now much needed.

#### GUTENBERG'S LATER WORK.

Of Gutenberg's life or work after the Fust lawsuit we know with certainty very little. Despoiled of his printing plant and again thrown upon his own resources, without money or stock or tools, but not, we have reason to believe, without friends, he continued the work to which he had consecrated his life.

In a chronicle by Philip Lignamine, published in Rome in 1474, when describing the events of the year 1459, it is stated that "in the city of Mainz in Germany John Gutenberg and another whose name is Fust each print 300 sheets per day."

Although we can not say that Gutenberg ever attached his name to a printed work, the following books are confidently ascribed to him during this period: The "Tractatus rationis et conscientiae" of Matthew of Cracow, the "Summa de articulis fidei" of Thomas Aquinas, both of which appeared without date, and the "Catholicon," or dictionary, of John Balous of Genoa, which is dated 1460.

The colophon of the "Catholicon" gives praise to the Most High for exalting the city of Mainz and states that "this renowned book was printed not by means of pen or pencil or stencil plate, but by the admirable proportion, harmony and connection of the punches and matrices."

Several other books and tracts are ascribed to Gutenberg, and a broadside "Letter of Indulgence," bearing date of 1461, which is printed in the same type as the "Catholicon," which type was known to be used afterward at Eltville, a suburb of Mainz.

There has recently been discovered another book which may perhaps be attributed to Gutenberg. It was announced about two years ago by Rosenthal, the bookseller of Munich, as "Ein Missale speciale vollkommen unbekannter Druck Gutenberg's," and is apparently a missal of the diocese of Constance. It is printed in the smaller type of the Fust and Schoeffer's "Psalter of 1457," which type may very possibly have been cast by Gutenberg before Fust obtained possession of the plant in November, 1455.

This "Missal" is just now a subject of discussion by bibliographers in Europe. Those who think that Schoeffer printed it give it a date of about 1470. Others, with considerable reason, claim that it must have been printed before the "Psalter of 1457." If this view be accepted, and considering that there was hardly sufficient time to print the "Missal" between the "Bible of 1455-56" and the "Psalter of 1457," it naturally follows that the "Missal" must have been produced before the "Bible of 42 Lines," and must therefore be regarded as the work of Gutenberg and the earliest known printed book.

It is some consolation for us to know that the last years of Gutenberg were made comfortable. It appears that in 1465 he was received by Adolf 99., Archbishop of Mainz, as a servant and courtier for life in his residence at Eltville. The reason for this appointment is not specified in the act, but it may be regarded as an appreciation of the benefits which the new art had conferred upon the church and the world at large.

Gutenberg, probably now enfeebled by these many years of unremunerative and unappreciated toil, by the burdens of debt and the trials of disappointment, was not long to enjoy the ease and comfort of a life at court. On February 26, 1468, Doctor Humery, the Syndic of Mainz, acknowledges the receipt from the Archbishop of all the "formen, characters and other instruments connected with printing which John Gutenberg left after his death."

Doctor Humery, who seems to have had some claim on these materials, also agreed that he would not use them in

any other place than Mainz, and, if they were to be sold, preference should be given to a citizen of Mainz. This testimony, after his death, is the first recorded tribute to the work and worth of the inventor, and shows that, then as now, his native city held him in honor.

Gutenberg is supposed to have been buried in the church of St. Francis, at Mainz. His memory has had far from a peaceful rest, but after centuries of controversy and aspersion the world seems at last ready to give the great inventor his due. This feeling will be expressed in America by the exposition to be given by the Typographical Union of New York city in May, while over the entrance of the new building of Hoe & Co. will be placed a heroic bronze statue of Gutenberg, the work of an American sculptor, Mr. Ralph Goddard. [See page 215.]

In Michigan the librarians have invited the press associations and Typothetæ to unite with them in some kind of a quincentenary celebration, and have arranged that one session of the annual meeting of the Michigan Library Association in the autumn of 1900 shall be devoted to the inventor of printing.

What the twentieth century has for us in the improvement of printing may not now be said. The Linotype has effected some changes in method of work. The X-rays have been tried, and it may be that they will be used to pierce through solid reams of prepared paper and print them at a stroke. It may be that the electric current, through the form of type or the stereotype plate, as has already been proved possible, will print the sensitized paper without the use of ink. In either case the use of types is required, and we honor Gutenberg, the first typefounder, as the inventor of the art of printing.



"THE BOSS" AND "GINGER."

The same arguments used for promoting truth are used for faking, and this prevents some from advertising except in quiet ways.—S. O. E. R.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, \$2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPRESSION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 250 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPBELL'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. \$1.10.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

#### IMPORTANT NOTICE TO THE READERS OF THE INLAND PRINTER.

Two years ago, with the sole object and desire to assist in further educating the craft, THE INLAND PRINTER established a Specimen Exchange. It was not a money-making scheme. No remuneration was asked. Members were only requested to observe a very few simple rules and pay the express charges on the cases they received. Substantial cases were made at a considerable expense—one to travel east, the other west. These cases were filled with practical specimens of printing of an educational character. A few simple rules were made for the government of the Exchange, a set of which was placed in each case and also published in THE INLAND PRINTER. The members all agreed to obey the rules. A few did as they promised, while others totally disregarded them. Some refused to take the cases out of the express offices, and THE INLAND PRINTER was obliged many times to pay the charges in order not to impose unjust and heavy burdens upon the members who were willing and anxious to keep their part of the contract. The No. 1 case, which traveled in the West, fared much better than did the No. 2 case, which traveled in the East. So great was the annoyance and expense that the cases had to be called in.

Two years' trial has proven the plan injudicious, because the members would not adhere to the rules, and also on account of the heavy express rates.

Still having the desire to lend its aid in this cause, THE INLAND PRINTER has agreed to the following plan, whereby

the expenses will be greatly reduced. It is a plan whereby its readers can keep, as their personal property, the specimens which they receive:

It has been decided to classify the specimens put them up in parcels, and prepay the postage at the rates appearing in the classified list below. It is to be distinctly understood that the specimens offered for sale are not guaranteed to be ideal specimens. They will be such as are received from time to time—good, bad and indifferent. However, care will be exercised in putting up the parcels to have them contain as many excellent ones as possible:

ENVELOPE CORNERS—Ten cents for a package of twelve.

NOTE-HEADS—Ten cents for a package of twelve.

LETTER-HEADS—Ten cents for a package of ten.

BILL-HEADS—Ten cents for a package of ten.

BLOTTERS—Fifteen cents for a package of twelve.

BOOKLETS AND BROCHURES—Fifteen cents for a package of six.

MISCELLANEOUS—A package of miscellaneous specimens will be sent for twenty cents. These specimens will be carefully assorted.

By this plan patrons will be able to select the specimens best suited to their needs. It is not the intention to make this a money-making business, and the charges are aimed to be merely nominal.

Orders for samples should be addressed direct to Ed S. Ralph, at Springfield, Ohio, and *not* to THE INLAND PRINTER.

LYTTON ALLEY, Nashville, Tennessee.—Specimens very creditable.

BURLING BROTHERS, Freeport, Illinois.—Card neat and in good form.

BETZ & ORR, East Liverpool, Ohio.—Blotters attractive and well printed.

READING EAGLE, Reading, Pennsylvania.—Your coverage is very good indeed.

MUNHALL PRINTING HOUSE, Champaign, Illinois.—Circular very neat and artistic.

ELBERT BEDE, North Branch, Minnesota.—Specimens neat and good as to design.

FRANK LANDIS, Nebraska City, Nebraska.—Business card very neat and attractive.

HERMAN WEHRHAN, Shell Rock, Iowa.—Your folder is very good and to the "point."

PETER R. JOHNSON, Clarkfield, Minnesota.—Specimens neat, but not out of the ordinary.

KOONTZ BROTHERS, Mount Pleasant, Pennsylvania.—Blotters very attractive and neat.

KARL C. MINER, Montague, Massachusetts.—Specimens, as a whole, neat and well displayed.

E. F. ROWE, Rochester, New York.—Specimens all very neat and creditable. Presswork good.

CHARLES H. ODELL, Chicago, Illinois.—Your specimens are all well designed and quite artistic.

GEORGE H. HOPE, Providence, Rhode Island.—Cover-design good and on the artistic order.

ROBERT S. BOYNS, Sacramento, California.—Letter-head design neat, artistic and well designed.

W. J. POOLE, Rossland, British Columbia.—Both letter-heads attractive and artistic as to design.

EDMUND G. GRESS, Easton, Pennsylvania.—Specimens neat, artistic, well designed and displayed.

R. T. HICKMAN, Windber, Pennsylvania.—Envelope corners very neat, harmonious and well displayed.

WILL M. TRAER, Vinton, Iowa.—Letter-head and bill-head good as to design and quite artistic. The only criticism



we make is that too much space is devoted to the lower panel, giving undue prominence to unimportant items.

WILLIAM BREITENSTEIN, Louisville, Kentucky.—Your letter-head is good as to design and quite artistic.

E. B. CALDWALL, Glidden, Iowa.—Envelope corner good. Type employed for main line on note-head too large.

EDGAR L. WILDES, St. James, Minnesota.—Letter-head neat and well balanced. Envelope corner ordinary.

THOMAS DUSTIN, Exira, Iowa.—Specimens all neat and well displayed. Blotter excellent and very attractive.

F. C. DIERS, Exeter, Nebraska.—Your specimens are excellent. The display is forceful, yet neat and attractive.

BUCKLEY, Printer, St. Albans, Vermont.—Both of your blotters are neat, but your March blotter is much the best.

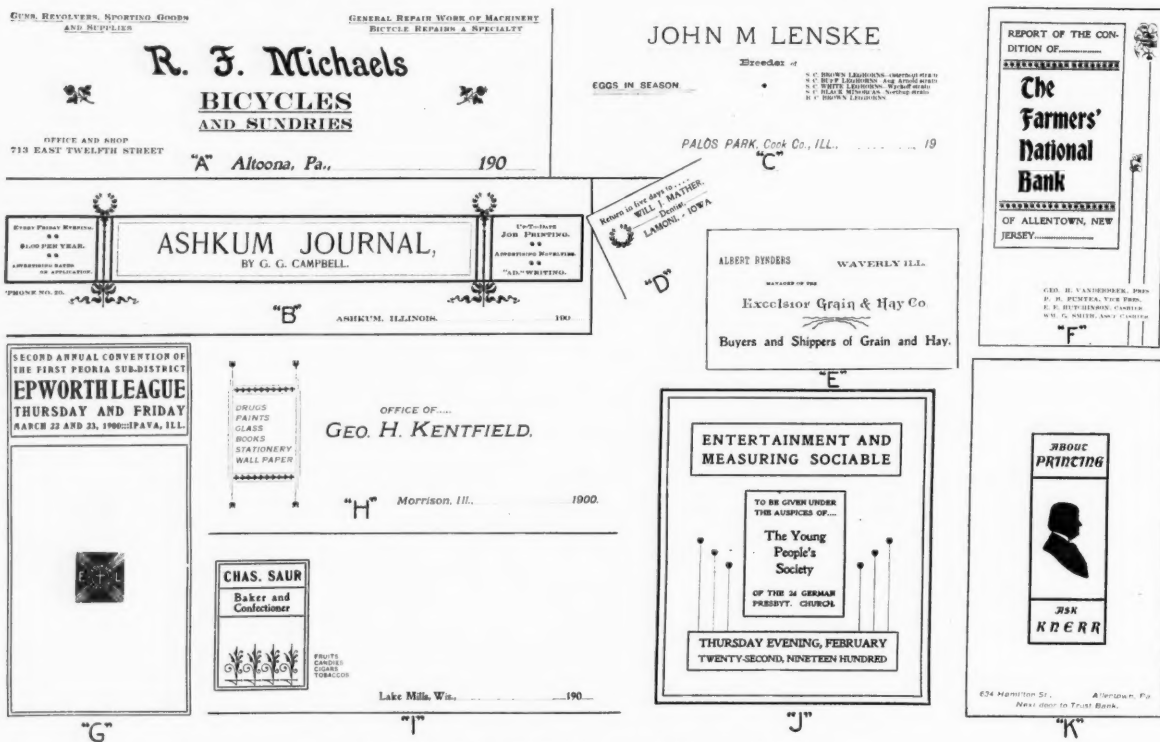
MACK F. PAYNE, Owensboro, Kentucky.—The presswork on your insert is much superior to that on the pamphlet in which the insert appears.

WALTER REDFIELD, Shenandoah, Iowa.—Envelope corners good as to design, but the panels and the type employed are too large. Note-head neat.

JOLLY E. HOWE, Shreveport, Louisiana.—Panel on Lay bill-head too elaborate and fancy; otherwise good. Other bill-head ordinary. Card very good.

D. GUSTAFSON, Red Wing, Minnesota.—The dignified simplicity of your specimens is praiseworthy. They are correctly displayed, whited out and balanced.

P. L., Roxbury, Massachusetts.—In the black proof of the Speed label not enough prominence is accorded the line



SOME GENERAL EXAMPLES OF JOB COMPOSITION.

(See reference to these in the text.)

R. EARL WILLIAMSON, Jamestown, New York.—All of your specimens are good as to design and the composition neat.

MAURICE DANIHY, Rochester, New York.—Letter-head neat, well balanced and attractive. Other specimens only ordinary.

BERNARD MCGINTY, Doylestown, Pennsylvania.—Viewed as a whole, your specimens are very neat and presswork excellent.

ARTHUR W. PUGH, Houston, Texas.—Your ad. for the St. Louis Electrical Supply Company is excellent, artistic and attractive.

CHARLES W. HENKE, New Paynesville, Minnesota.—Your card specimen is good, but the note-head is very coarse and devoid of merit.

HERBERT RUBEY, Shenandoah, Iowa.—The specimens by you and Mr. Crawford are very neat, well designed and on the artistic order.

"Boots and Shoes." The bronzed label is the best, because more prominence is accorded the line above referred to.

R. L. PAYNE, South Haven, Michigan.—We are pleased to note the great improvement in your display work. It shows that you have the ability and willingness to learn.

JACKSON QUICK PRINTING COMPANY, Waterbury, Connecticut.—Your specimens are all excellent. They possess that individuality of character so essential to artistic printing.

R. V. LARKIN, St. Louis, Missouri.—The composition on your card is not suitable for that class of work. It partakes too much of the ad. style and not enough on the invitation order.

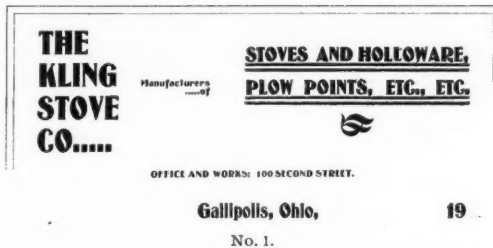
HARRY M. REUSSER, Berne, Indiana, asks the following question: "In throwing in type, on which end of the line do you commence, at the beginning of the line which is to your thumb side, or at the other end of the line?" Begin at the right-hand side—"the other end." This is about the first



thing you should have been taught when you commenced the trade.

NOLAN DAVIS, Fresno, California.—Letter-head neat, artistic and well designed. We would make reproductions of both reprint copy and reset job had the copy been suitable.

WILL L. GEPPORTE, Gallipolis, Ohio.—Specimens all good as to design, composition, balance and finish. We



reproduce the Kling note-head, example No. 1. The light-face rules at top and sides of this heading aid materially in finish as well as balance.

E. B. WOOLSEY, Chillicothe, Missouri.—Too large type is employed on some of your card specimens. Many an otherwise good specimen is ruined by the employment of too large type.

THE NEWS, Ivesdale, Illinois.—Your little brochure is very good. The ad. composition is forceful and well balanced; the commercial specimens neat, well balanced and correctly whited out.

HOWARD GODDARD, Aurora, Nebraska.—Your blotter is much better than the sample furnished you for a guide. Your No. 1 letter-head is the best, although the only difference is in the type used.

BURTON E. EMMETT, Milwaukee, Wisconsin.—The carnival invitation designed by you and printed by Messrs. Breithaupt & Sontag, is an artistic one. We reproduce one



No. 2.

of the pages, specimen No. 2. It was printed on antique finish turkey-red stock, the rules being in lemon yellow and the type in black. The effect was both pleasing and artistic.

W. J. McCULLY, Cass City, Michigan.—Your blotter is excellent as to design. It was not necessary to employ more than one color on a job of this character. A one-point black-

face rule, instead of the light rule, would have helped the central panel very much.

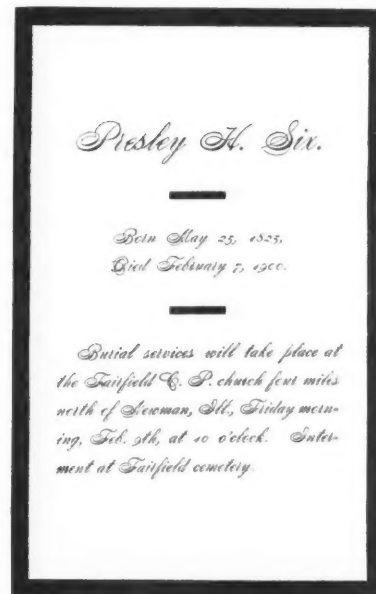
THOMAS W. BAKER, Exeter, California.—Considering your equipment, your work is not bad. Get the book published by The Inland Printer Company, "Job Composition." It will be a big help to you.

PHOENIX PRINTING-OFFICE, Augusta, Georgia.—Blotters very attractive and well displayed. Cut used on letter-head not appropriate. Fagan folder very forceful and excellent as to display. Other folder good.

ALBERT W. DIPPY, Philadelphia, Pennsylvania.—We are much pleased to note the improvement in your latest parcel of specimens over those previously sent. The Paxson blotter is especially neat and attractive.

STONEBREAKER BROTHERS, Baltimore, Maryland.—With the exception of the composition on the title-page, the Evans catalogue is very good. The color-work on the plates is fine. We do not see how it could be better.

ART YEAGER, Newman, Illinois.—Considering your equipment, we think your specimens are very creditable. Your ad. specimens are forcefully displayed and attractive.



No. 3.

We reproduce your funeral announcement, specimen No. 3. We do this because it is correct in form and to provide a contrast example to specimen No. 5.

CHARLES M. BERKHEIMER, Bedford, Pennsylvania.—Your ad. specimens are excellent. Commercial specimens neat and well designed, with the exception of the title-page of by-laws, which is not in suitable form.

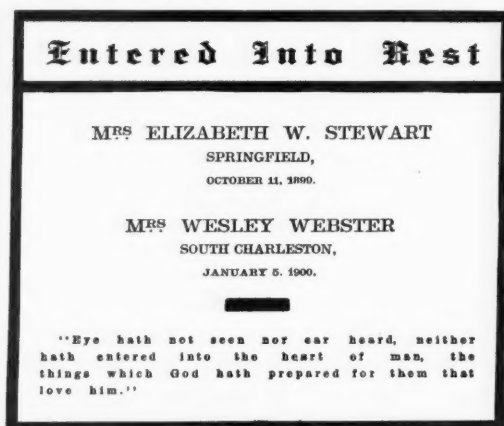
E. H. LEWIS, Chariton, Iowa.—Your large parcel of specimens reflect credit for their neatness. You would derive more benefit from this department by sending two or three specimens at a time and sending frequently.

ALEX. LEINKER, Keokuk, Iowa.—Type employed on promissory note is too heavy and not suitable for such work. The Schmidt letter-head is very neat and quite an improvement over the copy. Other specimens only fair.

S. P. WOOLLEN, Peoria, Illinois.—Your large parcel of specimens, embracing almost every kind of job printing, is certainly a creditable and artistic collection. You have every reason to be proud of your work. There is not a bad

specimen in the lot. In the future we would be pleased to have you send few specimens at a time and furnish black proofs, clearly printed on white paper.

C., Lyons, Kansas.—Your funeral announcement, specimen No. 5, is not good. It should have treatment like to specimen No. 3. Fancy border should have no place on an



No. 4.

announcement of this kind. We also show another form, specimen No. 4. In regard to turning rules in a newspaper, where a member of the editor's family dies, modesty should prohibit any display of this kind. A brief announcement, with no turned rules, is proper. Your letter-head and card are too fancy.

THE LYLE PRINTING COMPANY, Hillsboro, Ohio.—Your blotters are neat, but do not possess that attractiveness which should be a characteristic of this class of printing-house advertising. Other specimens neat and creditable.

PERCY T. PEARCE, San Antonio, Texas.—Considering your age and experience, your specimens are quite creditable and neat. You have the ability to make a good job compositor, but you must make up your mind to study.

G. W. BRONG, Philadelphia, Pennsylvania.—Your specimens are all artistic as to design and composition. Try to send black-and-white proofs as well as finished specimens. Camelot specimens excellent. Quill specimen only ordinary.

W. O. GRAHAM, Kansas City, Missouri.—Your cards are excellent. Your brochure, "The Land of Ideals," is a very praiseworthy one, from a printer's standpoint. It is also a scholarly piece of literature of which you should feel justly proud.

MERTON ALEXANDER, Charlotte, North Carolina.—Considering your experience and complement of material, you have no reason to be discouraged. Study and persevere. Get the book published by The Inland Printer Company, "Job Composition," it will help you.

CHARLES P. DOWNS, Warsaw, Indiana.—We are much pleased at the progress you have made in your display work, and you have every reason to be proud of it. It shows what a man with pluck and a willingness to study can accomplish. Your specimens are unique and attractive.

C. W. LUSE PRINTING HOUSE, West Fairfield, Pennsylvania.—Taken as a whole, your specimens are quite creditable. We can not criticise such large parcels of specimens other than in a general way, which is not very satisfactory. Three or four specimens at a time is best for all concerned.

OSCAR NELSON, Decorah, Iowa.—The Lenske letter-head is neat, but it has its faults. The word "Breeder" is too large and the type employed not in harmony with the other

type. A lead should have been placed between the lines set in 6-point. We reproduce this letter-head, specimen "C."

L. M. REPPY, Red Bluff, California.—The type employed on your blotter for the reading matter is entirely too large. It gives the work a crowded appearance and detracts from the display. Your cards are creditable. You should exercise due care not to use too many ornaments and fancy borders.

LENNIS BRANNON, Talladega, Alabama.—Your blotters are among the best we have seen. They are very attractive and artistic. Try and send us black proofs the next time. We would have made a reproduction of the one employing the speaker cut had we been furnished with a black-and-white impression.

J. WHIPPLE, Tuscola, Illinois.—The specimens of amateur printing which you sent are certainly among the worst we have ever seen. It is sad to note that people will sometimes mistake their calling and embark in the printing business when they should be in some business that requires no art and very few brains.

HARVEY H. KNERR, Allentown, Pennsylvania.—Your card is unique and artistic. We reproduce it, specimen "K." Its fault lies in the employment of Bradley Italic capitals for display lines. Had Jenson capitals, or some other type which is easily read, been employed, this card would rank among the best that we have seen in many days.

WALTER E. McLAIN, New Vineyard, Maine.—Considering your limited experience, your specimens are not bad. You employ too many type faces in conjunction, and use rather large type, some of which do not harmonize very well. We would advise you to get "Job Composition," published by The Inland Printer Company. It will tell you many things you very much need to know.

THADEUS S. WALLING, Freehold, New Jersey.—Both of your specimens are well designed and artistic. We have no criticisms to make on the ball program. We reproduce the

## Died.

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At his home in Lyons, Kansas, at 8:30 p. m.,  
February 13th, A. D. 1900,

Andrew Black Martin,

Born at Kirkwood, Illinois,  
June 3rd, 1853.

~~~~~

Funeral services at the M. L. Church, at 2 p. m.  
Thursday, February 15th.

No. 5.

title-page of the bank statement, specimen "F." The only criticism we make is on the ornamentation. No ornaments should have been employed. We do not approve the use of meaningless ornaments on work of this class.

CHARLES W. LA DU, Munising, Michigan.—The Shady letter-head was certainly a hard one to master. You did not

do so badly, however. It would have been better to print the heading on unruled stock, because the ruled heading was scarcely deep enough to give the display the proper treatment. It really does not pay to put very much work on

\*\*\*\*\*  
E. H. Moen  
\*\*\*\*\*

\*\*\*\*\*  
F. A. Gandrud  
\*\*\*\*\*

Moen & Gandrud.,  
— DEALERS IN —

General Merchandise.,

And Everything to make up a First-class Country Department Store.

Sunburgh, Minn.

1900.

No. 6.

headings of this class unless the customer is charged for it by the hour.

J. B. EDMISTER, Benson, Minnesota.—Your specimens are all very creditable and neat. We reproduce the reprint copy of the Moen & Gandrud note-head, specimen No. 6, and the reset job, specimen No. 7. This is a great contrast. Your heading is an excellent example of dignified simplicity and correct display, while the copy is one of the worst pieces of amateur work we have seen recently.

CHARLES J. SCHULTZ, Newark, New Jersey.—Both of your specimens are artistic as to design and composition. We reproduce one of your folders, specimen "J." The only criticism we have to make is on the ornamentation. The ornaments on each side of the central panel should have been omitted, as they are not in keeping with a design of this class. These ornaments detract from the otherwise dignified simplicity of the design.

H. W. JONES, Ipava, Illinois.—Dignified simplicity is evidenced on several of your specimens. We reproduce one of these, example "G." There is one fault in this specimen to which we desire to call attention. There is not space enough between the words "Epworth" and "League." The measure should have been widened one pica, in order to overcome the difficulty. This could easily have been done, as the margins are very liberal.

HUGH A. ALLEN, Glens Falls, New York, asks the following question. If any of our readers can furnish the information, will they please send it to the editor of this department? "Some time ago I was given a set of printers' imposing tablets, published by J. F. Le Blond, Linwood, Ohio. I have lost them and desire to replace them. I have written the publisher, but have received no reply. Can you tell me where I can get a set?"

C. B. BERGERSEN, Lamoni, Iowa.—The whiting out on your envelope specimens is faulty. You do not allow space

E. H. MOEN.

F. A. GANDRUD.

**MOEN & GANDRUD.**

DEALERS IN

GENERAL MERCHANDISE.

EVERYTHING THAT  
GOES TO MAKE UP A  
FIRST-CLASS COUNTRY  
DEPARTMENT STORE...

SUNBURGH, MINN. 1900

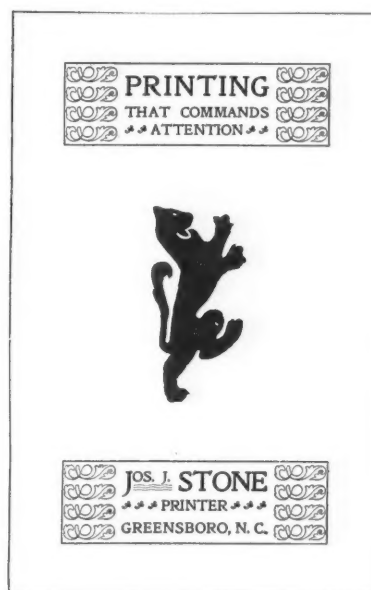
No. 7.

enough between the lines. Your No. 2 envelope specimen is better than the No. 3. We reproduce your Mather envelope, specimen "D." It is injudiciously ornamented and one more

lead should have been placed between the lines. The ornament should have been omitted. With these changes the job would be quite neat. Your certificate is neat and in good form.

H. T. V., Harrisonburg, Virginia.—Your reprint copy of the Dean bill-head is poor, but your reset specimen, No. 2, is much better and a more up-to-date job. The No. 3 specimen is old-fashioned. Neither of the specimens are out of the ordinary. The Revere House cards are both neat, but the No. 2 specimen is the best. In your stationery work try to get away from the old long-line-short-line style, break up your display more and abandon the conventional style when possible. Strive for harmony, good balance and correct whiting out.

GEORGE W. O'NEALL, Greensboro, North Carolina.—We reproduce the title-page of your folder, specimen No. 8. It is well designed and artistic. Had the ornaments on each side of the word "Attention" been omitted and the word letter-spaced sufficiently to have filled the measure, making



No. 8.

a full line, the job would have been much better, because it would have added strength to a word which needs emphasis.

WILL F. MEYERS, Lake Mills, Wisconsin.—We reproduce your note-head, specimen "I." It is good as to design, but the ornaments in panel should have been omitted, and the wording at the right of panel placed inside the rules. A smaller size of the same type employed for the name would have been better for the words "Baker and Confectioner," making it a cap. line. This matter should have occupied a central position. This would leave less blank space at the bottom, and not give undue prominence to the wording to be placed at bottom.

H. C. ORDWAY, Clinton, Iowa.—Most of your specimens are neat and attractive. Cover-designs artistic. We reproduce one of your specimens, the Kentfield note-head, specimen "H." This is a faulty specimen. The panel is entirely too elaborate. A plain, single rule border around this panel would have been much better. The name should have occupied a central position between the panel and the right-hand margin, and the words "Office of" should have been centered with the name. We have repeatedly called the attention of our patrons to the bad effect of too elaborate panels,

and we reproduce this specimen simply as an illustration. Some of your panels are very good.

GOTTSCALK PRINTING COMPANY, St. Louis, Missouri.—Your specimens are very artistic as to design, composition, color schemes and presswork. We reproduce one of your headings, specimen No. 9. The type and rules were printed

right-hand corner, and have more prominence than the manager's name. Set "Albert Rynders, Manager," in small type, and place it in the lower left-hand corner. Omit the ornamental dash. Employ Jenson for main display.

H. C. DUNMIRE, Altoona, Pennsylvania.—Your brochure is excellent and artistic. Blotter very attractive. We repro-

*Leaders in  
Type Fashions*

*Printing Presses  
and Machinery*



No. 9.

in brown over a buff background. The background under the fleur-de-lis ornament was in light blue tint.

G. G. CAMPBELL, Ashkum, Illinois.—We reproduce your letter-head, specimen "B." It has the fault of not according enough prominence to the date line, and a trifle too much prominence to your name. The design is a good one and thoroughly up to date. In regard to the folder, we think that the same plan of ornamentation should have been followed in the two perpendicular panels. It would have simplified the design and given a more dignified appearance to the job. We object to the fleur-de-lis ornaments set diamond shape. They are too black and detract from the reading matter.

GEORGE W. COURTNEY, Waverly, Illinois.—The Rynders card is bad. You have employed too many type faces in its construction. We reproduce this card, specimen "E." It is impossible to get good results on the plan adopted by you. The most prominent line should be "Excelsior Grain and Hay Co." "Buyers and Shippers of" should be made a catchline. "Waverly, Illinois," should occupy the lower

duce the Michaels letter-head, example "A." This specimen is faulty and we reproduce it to illustrate an inharmonious combination of type faces and injudicious ornamentation. The type employed for the name and date-line should have been Engravers' Roman. Aside from this the type used for the name is too large. The ornaments should have been omitted. Had the same style and size type as the word "Bicycles" been employed for the name, 12-point for the word "Bicycles" and 10-point for the words "and Sundries," it would have been a very neat and dignified heading.

**DELEGATES TO PRESSMEN'S CONVENTION.**

The following delegates to the Milwaukee convention have been elected by Adams, Cylinder and Web Press Printers' Association, No. 51, New York: Representing book and job offices: James J. Gilmartin, Frank H. Stevens, Benjamin Thompson, Bernard J. Carlin and Thomas J. Woods. Representing newspaper offices: James F. Moloney, John J. Lynch, John F. McGuirk, John T. Moran and Charles Winnacott. The vote was a close one.

*The Enterprise Printing Company*



MAKERS OF YE BOOKLETS & THINGS  
ON HAND-MADE PAPER THAT ARE  
FASHIONED AFTER THE PRINTING  
DONE IN YE COLONIAL TIMES---ALSO  
PUBLISHERS OF A FEW SPECIAL BOOKS

LOCATED IN YE OLD TOWN OF Winchester, Virginia  
SO FAMOUS IN YE COLONIAL TIMES

**AN UP-TO-DATE LETTER-HEAD DESIGN.**

The words "Enterprise Printing Company," the letter "M" in the fancy border, the words "Winchester, Virginia," and the rules, were printed in red. The balance of the design was in black.



## PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

**PHOTO-ENGRAVING.**—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

**PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.**—By A. C. Austin. This is the latest book on process work. Cloth, \$2.

**DRAWING FOR REPRODUCTION.**—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

**PHOTO-ENGRAVING.**—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

**LESSONS ON DECORATIVE DESIGN.**—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

**THEORY AND PRACTICE OF DESIGN.**—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

**DRAWING FOR PRINTERS.**—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

**PHOTO-ENGRAVING.**—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

**PRIOR'S AUTOMATIC PHOTO-SCALE.**—For the use of printers, publishers, photo-engravers, electrotypers and lithographers. 8 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. \$2.

**PHOTO-TRICHROMATIC PRINTING.**—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, \$1.

REDUCING GLASSES, unmounted, 35 cents.

**PRIOR'S AUTOMATIC PHOTO-SCALE.**—For the use of printers, publishers and photo-engravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

**BRIEF ANSWERS TO A FEW CORRESPONDENTS.**—Bruce Duncan, Grand Forks, North Dakota, will find instructions for vignetting half-tones on page 84 of "Jenkins' Manual of Photo-Engraving." P. K. F., Albany, New York.—The piece of wet plate film sent with opaque spots on would show that there is some foreign matter dropped on the sensitized plate before development. The remedy would be to perform the operation more cleanly. Ontario Paper.—You should put in an engraving plant; it is the only way to illustrate properly.

**FOR PROCESS-WORKERS' CHAPPED HANDS.**—J. Lee Burbeck, Watsonville, California, writes: "Replying to Alex. McD., Montreal, Canada, will say that I think if he will try my recipe for chapped hands he will not have any more trouble. When I was told of this I was working in a photograph gallery, and my hands were so bad that any unusual exertion would crack open the skin so that my hands would bleed in half a dozen places. Squeeze juice from any quantity of lemons, measure, and add the same quantity each of bay rum and glycerin. Shake up well, and add a few drops (about two to a lemon) of carbolic acid. Have bottle handy, and whenever you wash your hands, after wiping dry, rub on a few drops of above mixture. It is a sure cure."

**TO GET RID OF THE GLOSS ON PHOTOGRAPHS.**—"R. S. V. P.," Boston, wants to know how to get rid of the disagreeable gloss on photographic prints. He makes prints on glossy paper because it half-tones best, and would like to retouch the photograph with soft pencil, but can not do so owing to the slippery surface of the photographs. *Answer.*—The glossy surface of photographs may be abraded so as to take lead-pencil retouching by rubbing over the surface with a circular motion flower of pumice stone or pounce. Another way to get a matt surface on glossy paper is to squeegee on the ground glass instead of the usual ferrotype plate. Precaution must be taken, however, to rub the ground glass thoroughly with powdered talcum, or the print may stick to the glass.

**RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.**—J. H., New York, writes: "I thank you for your answer to my question in the March number, but am sorry that the question was not explicit enough. What I meant was in reference to the color being applied to the surface on gelatin prints. In all cases where a flat tint or wash of any color was put on, it invariably turned color when dry. What I would like to know is, is there some coating that could be applied to harden the surface of the photo?" *Answer.*—Alcohol, ninety-five per cent, will toughen gelatin prints and cause them to take color readily. A solution of chrome alum or tannic acid will harden the gelatin so that the color will remain on the surface. Most whites are darker when moist than dry, and cause all tints in which white is used to be a lighter shade when dry.

**PENROSE & Co.**—It has always seemed to us, on this side of the Atlantic, that the process-worker in England had rather the advantage of us, from the fact that he could go to a single store in London and get everything needed in the way of supplies or information for his business, while we have no similar supply depot in this country. A prophet is without honor, however, in his own country, for the writer was visited the other day by the publisher and business manager of an afternoon paper in London who had come to this country to learn how our papers were illustrated, and wanted to know where, in this country, they could best buy a complete engraving outfit. It surprised them to be directed to their neighbors, Penrose & Co. From this firm has been received some pamphlets and pocket publications containing concise information, extremely valuable to all process-men, and from which a few paragraphs are quoted elsewhere.

**DYES FOR THREE-COLOR FILTERS.**—Baron von Hubl, in his book on the three-color process, "Die Dreifarben Photographie," gives the following as the proper dyes and their strengths for use in glass cells, with a separation between the glasses of five millimeters, or about one-fifth inch:

1. Green filter for red printing plate:  
Acid green (aniline dye), 1 part to 10,000 water..... 1 ounce.  
Potassium bichromate solution, 1 part to 150 water... 4 ounces.  
Water ..... 1½ ounces.
2. Red filter for the blue printing-plate:  
Biebrich scarlet, 1 part to 500 water.
3. Blue filter for the yellow printing-plate:  
Pyoktamin, 1 part to 20,000 water.

If cells with a greater separation between the glasses are used, then the above solutions should be correspondingly diluted. It should also be remembered that the strength and precise shade of the color filter must depend on the color-sensitiveness of the dry plate used.

**HALF-TONE SCREENS.**—From "Penrose's Pocket Book No. 1" is condensed the following: Screens vary in the thickness of the black line in proportion to the transparent opening, but unless expressly ordered the maker will send what he considers the most useful ruling. Screens with the thinnest lines, and consequently the largest openings, require the shortest exposure. We do not think the thickness of the line should be more than 1 to 1. It is thought by many

practical workers that a black line somewhat thinner than the clear space is the best all-around screen, but theoretically the 1 to 1 relation should give the greatest range of tones. Do not allow the edges of the screen to become wet with silver solution; it is absorbed between the glasses and forms a yellow stain which can only be removed by the makers taking the glasses apart and resealing. If the cementing of the glasses tends to separate, which generally occurs at the edges, lay the screen on a heating-plate with several thicknesses of blotting-paper above and below it, and gradually raise the heat to about 200° Fahr. Then place a weight on it, such as a lithographic stone, and allow it to cool down. The cement is thus softened and the glasses generally come together again. Be very careful to preserve the screen free from scratches or abrasions, as such marks, even where small, generally show on the negative.

**CEROGRAPHS OR ENGRAVING IN WAX.**—A. Mohaupt, Milwaukee, Wisconsin, is one of a number of querists who ask: "Will you please inform me, through THE INLAND PRINTER, how to make wax process engravings as seen in



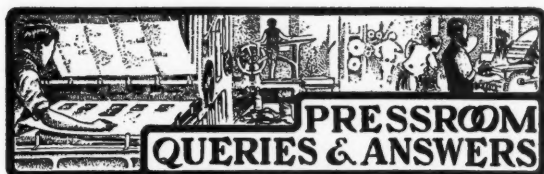
RESTING.

a recent number of your publication?" *Answer.*—It is evident from the letters containing these queries that the writers want to introduce this branch of engraving into their job offices so that when their compositor has a little slack time he can "dash off" an imitation lithographed letter-head. It might be said in advance that they will never do it. If a job of that kind comes along, hunt up in THE INLAND PRINTER the address of engravers doing that kind of work and intrust them with the job. The process seems a very simple one. A flat and smooth copper plate is covered with an even and thin coating of wax. The wax is made white and opaque with oxide of zinc and toughened by the addition of a little Venetian turpentine. This coating is poured on the leveled copper plate while hot, and when cool makes a splendid surface for drawing on with a soft pencil. When the design is drawn on the wax it is then etched through to the copper with etching points, as in chalk-plate engraving. Lettering is done by pressing type into the slightly warmed wax. When the wax engraving is complete it is sent to the electrotypist, who deposits the copper shell direct on the wax engraving, the engraving being destroyed in the electrotyping from it. All of this seems simple enough when described in outline, but the doing of it is another

story. One might as well attempt steel engraving, with any hope of success, as wax engraving.

**THE WHARF-LITHO PROCESS.**—From Harvey Dalziel, London, England, comes a specimen and circular of a new process by which lithographic work can be done on letter presses. This at least is the claim made for it. George Hildyard is the inventor, the English patent being No. 2,472, dated February 3, 1899. The printing plates used are zinc, which metal has for many years been used as a substitute for stone, the difference being that instead of keeping the zinc wet to repel the fatty ink from the parts not intended to be inked, the Wharf-litho plate is treated chemically so that when the ink rollers pass over the plate the ink will only be deposited on the design on the plate. The invention appears to be in the chemical solution used on the plate. The circular says of this solution: "The chemical solution above mentioned is put on plate during manufacture, and it alters the face structure of the plate, so that it imparts no ink to the paper. All the solution is washed off the plate, which is of zinc with no face covering whatever." It is impossible to express an opinion from the data at hand whether this Wharf-litho is going to interfere with the use of aluminum for the same purpose or not. One thing might be noticed, in passing, that the circular claims for the Wharf-litho "extreme sharpness of work, very cheap and fast running," and still they permit their circulars to be printed from type instead of showing the "extreme sharpness of work" which they claim their invention will produce. The purchase price for a license to printers to manufacture Wharf-litho plates to print from on their own premises is, in England, \$1,250 for the full term of the patent, without any royalty.

**STRIPPING AND TURNING NEGATIVES.**—A. P. E., Atchison, Kansas, writes: "Will you be kind enough to once again help me out of a difficulty? I have recently begun using wet plates for line work with the aid of Jenkins' book formulas and directions. I succeed entirely with one exception, namely, my films in spite of any temperature insist on cracking and curling while drying, whether spontaneously or with heat; always, however, in the clear places of the negative. A negative with all lines or dots or no large clear spaces causes no trouble. This cracking and curling will take place sometimes even after the film has dried and had the rubber flown over it. I clean the glass well with lye and acid and finish by rubbing with alcohol. The collodion is made after Jenkins' formula. Further, after stripping, the clear places, whether large or small, seem to draw and wrinkle. This, however, partially dries out, but not entirely. My developing and other chemicals are the best I can obtain. The collodion has been in all stages of ripeness, from one day to seven weeks, and the silver bath is carefully attended to. I thank you in advance for this and again for past favors." *Answer.*—Your trouble is due primarily to the lack of a substratum for your collodion film to secure it to the glass support. Jenkins, on page 41 of his book, recommends the edging of the glass after cleaning it with a narrow strip of rubber. He also tells, on page 40, how some operators albumenize the glass by flowing over it after washing and while still wet, a solution of 1 ounce albumen in 8 or 10 ounces water. This albumen solution may be acidified with nitric or acetic acid, though I prefer, myself, to make it alkaline with ammonia. The ammonia preserves it and evaporates on drying. If you will once adopt the albumen substratum you will never abandon it. Its use has been disapproved by theorists, who claim that the albumen is dissolved in the bath and thus charges the bath with organic matter. The albumen, when covered with collodion, can not be dissolved by the bath. Of course the albumen that is allowed to flow over the back of the glass will be dissolved away in the bath, but there is no need of letting the albumen get on the back of the glass if one is careful.



CONDUCTED BY A PRESSMAN.

**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**PHOTO-TRICHROMATIC PRINTING.**—See Process Engraving.

**THE COLOR PRINTER.**—By John F. Earhart. Price, \$15—now reduced to \$10.

**MAKING READY ON JOB PRESSES.**—A practical pamphlet, by C. H. Cochrane. 10 cents.

**PRESSWORK.**—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, \$1.50.

**THE HARMONIZER.**—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

**THE THEORY OF OVERLAYS.** By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

**OVERLAY KNIFE.**—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

**GUIDE TO PRACTICAL EMBOSSEING.** By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

**WHITE'S MULTI-COLOR CHART** contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

#### ELECTRICITY IN PAPER—EFFECT AND REMEDY.

**COLD AND WARM CONDITIONS OF PAPER CAUSE ELECTRICAL TROUBLES.**—Mr. Adolph W. Fritz, of Burlington, Iowa, contributes the following as his experience with electricity in paper: "My experience is probably not as great as that of some others who have interestingly written on this subject; still I have had many severe trials with it, and I will proceed to give as good a pointer to its remedy as I have experienced, in order that it may help others. Our stockroom is partitioned off from the pressroom, and is always colder. When a really cold snap comes along, the temperature drops from twenty to thirty degrees, and is naturally much colder than ordinarily. Paper taken from this stockroom gives evidence of electricity as soon as the feeder starts to slide the sheets down to the gauges. This condition seemed to be worse at times than at others, according to the difference in the temperature of the room at the time the paper was taken from the stockroom and immediately printed on. Occasionally, it has been found necessary to pile some of the paper in the pressroom on its arrival here, when the stockroom was too full. This paper often lay in this condition for a week or more before being used, thereby giving it ample time to thoroughly warm through. When the paper was treated in this way I never had any trouble with electricity. Of course the stock in stockroom and pressroom were identically the same, climatic conditions being the only difference. Experimentally, I have tested some of the same paper as to its liability to reaccumulate electricity, through cold atmosphere, and found that when I opened a door leading to the outside of the building, and allowed the cold air to directly blow on the paper in the pressroom for a sufficient time to chill the room, the paper would again become charged with electricity and the sheets stick to fly-board, fly or fly-table, as if drawn by some powerful magnet. Time and again I have had paper that was piled close to the wall in the stockroom during cold weather, which did not receive as much warmth in the room as that in the center of it. When such stock was to be used we experienced much trouble from electricity, especially from such

bundles as laid close to the walls or the floor for a long time. Paper taken direct from freight cars gave equal trouble, even when shipped from a colder or warmer section of country—the freight not being on the way long enough to permit the weather prevalent to penetrate the tightly packed bundles. Paper warmer than the atmosphere in our pressroom has also given me trouble at times. I have had least trouble, or next to none, when paper was stored in an equally warm and dry atmosphere as that which prevailed in the pressroom. This is about the actual experience I have had in a locality on the banks of the Mississippi river."

"**LESSEN FRICTION,**" is the suggestion for a remedy by Mr. S. I. Meserault, of Kansas City, Kansas. Here are his theories: "I have read the various contributions on the bothersome electric subject, and while it is not solved as yet, I believe that it will be if we all keep at it. Some day the right thing will be found and given to the craft. Since writing you last fall I have been making some experiments along this line, and this is what I have found: The paper is most affected when subjected to a cold atmosphere; but oftentimes the bothersome fluid affects it when the paper has been in a warm atmosphere for several days; so it can not always be the cold weather that causes electricity to develop. I believe paper can become too warm, or at least so warm that it is easily affected by electricity. Another point I have found is, that heavy paper is hardly ever affected; that is, it is not so severely charged as the light-weight papers. Several times this winter I have had long runs on a cylinder press, and been working along very nicely when, all at once, apparently, a particular ream of paper would be found to be so full of electricity as to be difficult to handle; and here is what I believe caused it: Twice out of three times the room was allowed to cool off, by the door being left open or letting fires go out, which, naturally, affected the ink and rollers and made them 'pull' a great deal harder than when the room was warm. As soon as the ink and rollers became warm again the electricity disappeared. I had heretofore thought, until this winter's experiments were made, that electricity was in the paper, but I am now beginning to think that there is something else in it. I believe that there is a something in it we do not understand, as yet, that puts it into the paper a great many times when we thought it was not there, to start with. I have found that a good stiff book ink will 'pull' paper and make electricity when the same ink reduced with linseed oil works evenly and smooth, and that during less than fifty impressions a ragged, bunglesome delivery would steady down to an even, smooth delivery to the jogger. After using glycerin for several years, I changed to saturating the draw-sheet with coal oil, and, in my experiments found it more than satisfactory as compared with the use of glycerin. I believe if the pressmen who are taking an interest in this subject will try some of these suggestions made under this heading we will be the better enabled to tell whether there is any merit in them or not. However, in my experience, they have all been tried several times and have proved themselves. Another thing I have found is that in several instances the fluid seemed to get into the paper after the paper was put up on the feed-board, and that by the time it was printed and delivered it was almost impossible to handle. The trouble, certainly, must have come to the paper while it was passing through the press. About the only thing the paper touches is the type or plates. With no ink in use, paper seems to have less electricity. With stiff inks, we find lots of pull, and also lots of electricity. I may be wrong—there may be theories far better—but I do know that the very belts on the presses that are doing the most pulling are the ones constantly giving out the subtle fluid. What causes this? My answer is, 'Friction.' If friction causes this difference in belts, why not also in paper? Rub two sheets of paper



together with the hand; result: the paper will get warm from the friction and cling together by reason of the fluid transmitted from the hand. Friction from any other source will put the fluid there. Warm your ink and then thin it,

first-class inkmakers advertised in *THE INLAND PRINTER*, and they will only be too happy to supply you with any kind of ink you may desire. They know exactly what to send you. Bookbinders' gloss inks are used by many embossers,

as the colors are brilliant and glossy.

A properly made gloss varnish can also be had from the inkmakers; it is a handy varnish to have on hand, as it may be added to some inks to improve their depth of color and produce a pleasant sheen on the same when dry.

#### THE CARE OF JOB ROLLERS.—

E. C. Babbage, Cloverport, Kentucky, writes that he would be glad to have the following inquiries answered: 1. After the completion of a job is it best to allow the ink to remain on them or should they be cleaned? I have a printer who says the ink does not affect the rollers, but protects them. 2. In the running of a flour-sack job, in one color, say red ink, ought not the rollers to be cleaned after the job? Does it injure the rollers to wash them after the job? 3. Is it good policy after a job to allow the rollers to remain as they are, and put oil over them? *Answer.*—On all rollers, when black ink is used, it is advisable to drop a few drops of some fatty oil on rollers or platen, and after running the rollers back-

ward and forward a few times leave the mixture of ink and oil on them. All colored inks should be cleaned off with oil at once after the job is completed. Allow no water to be used in cleaning rollers; water should be used only in rare cases to give life and suction to old rollers.

**ABOUT HOW TO OVERLAY A HALF-TONE CUT.**—F. L. C., of Plymouth, Wisconsin, has sent us a printed letter-heading on fine bond paper, on the left-hand corner of which appears a neat half-tone cut of an internal appointment in a hotel. He has this to say regarding the specimen: "I enclose you a sample of printing with which I have had considerable trouble. In endeavoring to get a satisfactory result with the half-tone, I used medium packing and very hard packing; tried overlaying, and got no better results. The specimen sent was printed without overlay. I used \$2 H. T. ink on an 8 by 12 Jones Gordon. I am not satisfied with the appearance of the work, and have left the run unfinished. How would you proceed with the job? Will anxiously await the answer in your next issue." *Answer.*—We would make a strong cut-out overlay for this half-tone cut, and print with a firmly hard-packed tympan, using a quick-drying black ink coupled with moderately well-seasoned rollers. In making the overlay, use smooth supersized and calendered papers, using three different thicknesses for the same. Run the press at about 700 impressions an hour. The ink used in printing your specimen is very good; but the rollers do not seem to be just in right condition, as the lettering on the heading is not covered solidly. Look to these.

**NEEDS NEW ROLLERS.**—A. R. C., of Clare, Michigan asks for our opinion regarding economic improvement in printing his neatly gotten up weekly newspaper. He writes: "I have a No. 3 standard Prouty newspaper press. The rollers are in seemingly good condition, though a trifle hard; my body type is somewhat worn, and I am using a rubber blanket. With sufficiently heavy impression, certain columns in the sheet fail to *show up*, while the same type in an



NOON.

From collection of H. W. Fay, De Kalb, Ill.

and you thereby reduce the friction on rollers, paper, etc. Oil your draw-sheets, and you will lessen the friction. It follows, therefore, that the more you lessen the causes of friction the less possibility there will be for serious trouble in paper by reason of electricity."

A NUMBER of letters to hand will receive answers in next number.—ED.

**REQUEST FILLED REGARDING METHOD FOR PRINTING ON BOND OR ROUGH PAPERS.**—J. W. K., of Boston, Massachusetts, has kindly forwarded the following in answer to our request to furnish our readers with his method of printing on rough-surfaced papers: "In reply to your request, made in the January number, will state that I use a quick-drying ink in printing on rough-faced bond and linen papers. This is the only change necessary. I have consulted my inkdealer on several occasions to good advantage, and advise other printers to do the same. I am indebted to *THE INLAND PRINTER* for valuable help."

**WANTS TO KNOW WHERE TO GET GLOSS INKS.**—C. H. G., of Monroe, Michigan, has sent us several neatly printed specimens showing embossed effects. Desiring to improve his work, he writes as follows: "I am in trouble and ask a little assistance. We are doing a certain amount of embossing on a platen press, and with fairly good results; but to obtain a really fine effect have been obliged to use bronze powder; am tired of it; would prefer gloss inks—colored—but do not find such inks quoted anywhere. Have tried ordinary high-grade inks with varnish, also a second impression with varnish alone; but more especially in the latter case have not obtained the results desired. In the latter case the varnish dries so rapidly that only a few impressions can be made without injury to the rollers. Now, then, what shall I do? Where can we obtain this heavy gloss ink, such as is generally used for embossing, or how can we prepare it?" *Answer.*—Write to any of the



adjoining column gives clear print. Now I realize that new type and new rollers would be the *proper* remedy; but new type being out of the question with me just now, which would you suggest—new rollers or felt blanket—or both? Pressmen in my employ differ upon this question, and though I claim some knowledge of the press myself, I confess my inability to cope with the difficulty. I enclose a clipping from the center of the sheet, which will enable you to express an opinion as to what is best for me to do under the circumstances." *Answer*.—Get a set of new rollers; add one more sheet of paper to your press tympan, and have your pressman set the flow of ink from the fountain more uniformly even to color, then the desired effect can be obtained. Keep the present set of rollers for summer use, provided they have not become flat on the face and cracked through washing or wear. With good rollers, old type may be rendered much better in appearance than by any other auxiliary, if the pressman will do his share to assist both.

**WANTS FORMULA FOR PRINTERS' ROLLERS.**—J. W. B., of Beatrice, Nebraska, writes: "If not too late will you please publish in the next issue a recipe for making roller composition, both for summer and winter? I have been experimenting for some time, but have not met with success." *Answer*.—If you will look over Volume XXIV of *THE INLAND PRINTER* you will find full instructions how to make such rollers. If the correspondent has not got it, then let him proceed as follows: For a strong and elastic roller, suitable for general work in a temperature of 60° to 70° Fahr., take 9 pounds of Cooper's best glue, 2 gallons of New Orleans molasses, 1 pint of clear glycerin, and 2 ounces of Venice turpentine. Steep the glue in soft or rain water, if possible, and then drain it off well, after it has been soaked nearly through, when it is ready to be put into the melting-kettle. Allow the glue to melt thoroughly and to approach the boiling point, which may take from twenty to twenty-five minutes. The molasses should then be slowly poured into the kettle, and stirred into the glue thoroughly. This will cool the glue considerably; but after keeping up a brisk heat under the kettle, the mass will soon amalgamate and become thin again. Allow this to simmer a while; in the interim, however, skim off the scum and foul particles that rise to the top of the composition. After this has been done and the

ing in the hot composition, to avoid chilling, etc. Winter rollers require one gallon more molasses and also one pint more of glycerin.

**ABOUT MAKING READY A SIXTEEN-PAGE FORM.**—J. H., of Binghamton, writes as follows: "Please publish in your next issue the best way to make ready a sixteen-page form of half-tones and type; begin from the bare cylinder to the type—such as *THE INLAND PRINTER* make-ready. I am well-pleased with *THE INLAND PRINTER* and derive great benefit from it." *Answer*.—To give a description of making ready such a form would involve the use of more space than we are at liberty to consume. Purchase a copy of "Press-work," as in its pages are given full instructions in clothing the cylinder with proper packing for printing not only half-tone forms, but also all other kinds of presswork. Making ready a form of half-tone cuts and type is a skilful operation, which requires years of actual experience to perform thoroughly. Some men acquire this knowledge more readily than others—some never do. Primarily, we may say that when the cylinder is properly made up for the form with hard packing (described in the book named), the next step is to take an impression of the form and mark out all low cuts or spots and then underlay these parts with proper thicknesses of paper to bring up all to type-height, which is standard height. In doing this, begin by making an allowance for the thickness of the number of sheets decided for the make-ready on the tympan. Some cases call for three, four, or even more sheets, according to the character of the contents or make-up of the form. Take an impression on the face of the top sheet to be used in beginning the make-ready. This sheet will enable you to discern all the inequalities, to be corrected by carefully pasting on to it overlays of thin paper on the low parts. When completed, an impression should be run through and allowed to print on the tympan on the press; this is done to indicate where the finished make-ready on first sheet is to be placed, which must be registered on directly over the printed impression on the cylinder. This make-ready sheet should now be covered with a strong draw-sheet of paper or manila, which may be fastened at bottom by reel or paste. The tympan is now ready for the more difficult part of make-ready, such as cut-out overlays for the engravings, etc. Here we must leave our correspondent, as the artistic treatment of illustrations, whether made for half-tone or other purposes, requires the best talent to be found among the pressmen of the country and can not be obtained by ordinary inquiry. Seek to procure this information from personal contact with competent pressmen.

**POINTERS FOR THE PRESSROOM.**—C. Edward Miller, Pittsburg, Pennsylvania, contributes to this department the following series of suggestions which, while not altogether new to some, may at least be the means of refreshing the memory of others and stimulating contribution of similar matter to this department. **Embossing.**—Send to a dental supply house and get a 10-cent cake of modeling composition. Get a pan that will hold a quart or two of water. With a nail punch holes in a small can, place the composition in this, and after the water in pan is hot, place the can in it, melting the composition. The holes in can will drain off the water from composition when taken out. Now, to make a male die successfully, quickly and without any failures, have a hard tympan on the press, the form in center of the chase; place a touch of ink at corners on the plate to be embossed; pull an impression and the ink marks will show where to place the composition. Now oil a piece of bond or linen paper (not too light a paper should be used). Get the melted composition, work out all the water possible; place quickly on the tympan, and hold the oiled sheet over the composition. Having placed the grippers near the plate on either side, pull the impression, leaving a



"DEWEY," THE OFFICE CAT.

mass emits a warm vapor, the glycerin and turpentine may be poured in and the entire ingredients well incorporated by thorough stirring. When all is well melted and skimmed free of dirty scum, the kettle should be taken off the fire or steam heat and allowed to stand about five or ten minutes to permit of all air bubbles escaping at the top; after this it is ready for pouring into the molds. The molds must be well and smoothly oiled, and also thoroughly heated before pour-



separate addresses, is held to be sufficient evidence of impersonal character to entitle such matter to the third-class rate of postage.

*Third.* Printed cards bearing a hand-stamped, marked or punched date, giving information as to when the sender will call, or deliver something otherwise referred to, or is the date when something will occur, or is acknowledged to have been received, etc.—when presented for mailing in a less number than twenty identical copies are regarded as personal communications, and subject to first-class postage; but when mailed at the office or other depository designated by the postmaster, in a minimum of twenty identical copies separately addressed, they will be mailable at the third-class rate of postage.

*Fourth.* Circular of this office dated December 8, 1899, and all previous orders bearing upon this subject are hereby revoked.

EDWIN C. MADDEN,

Third Assistant Postmaster-General.

#### FIRST-CLASS MATTER.

##### *Definition of First-class Matter.*

Written matter, namely, letters, postal cards and all matter wholly or partly in writing, whether sealed or unsealed (except manuscript copy accompanying proofsheets or corrected proofsheets of the same). All matter sealed or otherwise closed against inspection is also of the first class (P. L. and R., Secs. 270 and 288).

NOTE.—Typewriting is held to be an equivalent of hand-writing and is classed as such in all cases.

#### CLASSIFICATION OF DOMESTIC MAIL MATTER.

Domestic mail matter includes all matter deposited in the mails for local delivery of transmission from one place to another within the United States, and is divided into four classes:

First, written and sealed matter.

Second, periodical publications.

Third, miscellaneous printed matter (on paper).

Fourth, all matter not included in the previous classes.

NOTE.—Domestic mail matter also includes matter passing between the United States and Porto Rico, Guam and Philippine Archipelago, and between those islands.

#### RATES OF POSTAGE ON FIRST-CLASS MATTER.

1. On letters and other matter, wholly or partly in writing, except that specially authorized to pass at the third-class rate, and on sealed matter or matter otherwise closed against inspection, 2 cents an ounce or fraction thereof.

2. On postal cards, 1 cent each, the price for which they are sold.

3. On private mailing cards, bearing written messages, provided they conform to the regulations adopted under the Act of May 19, 1898, 1 cent each.

4. On "drop letters" 2 cents an ounce or fraction thereof when mailed at letter-carrier postoffices, and 1 cent for each ounce or fraction thereof at offices where free delivery by carrier is not established.

NOTE.—There is no "drop" rate on third or fourth class matter the postage on which is uniform whether addressed for local delivery or transmission in the mails.

#### PAYMENT OF POSTAGE ON FIRST-CLASS MATTER.

The rule of the statutes is full prepayment by stamps affixed. The exceptions to this rule are as follows:

1. First-class matter not exceeding four pounds in weight will be dispatched if one full rate—2 cents—in stamps be affixed, and the residue of the postage will be rated up at the mailing office and collected of the addressee before delivery. (Sec. 513, P. L. & R.)

2. As an exception to the rule of prepayment, letters of soldiers, sailors and marines in the service of the United States may be transmitted unpaid, when marked "Soldier's

Letter," "Sailor's Letter" or "Marine's Letter," as the case may be, and the postage at single rates only will be collected on delivery. No. 729, page 982, of the January, 1900, Guide.

3. *Drop Letters Prepaid 1 Cent.*— . . . But in large cities and adjacent districts of dense population, having two or more postoffices within a distance of three miles of each other, any letter mailed at one of such offices, and addressed to a locality within the delivery of another of such offices which shall have been inadvertently prepaid at the drop or local letter rate of postage only, may be forwarded to its destination through the proper office, charged with the amount of deficient postage, to be collected on delivery. (Sec. 275, P. L. & R.)

THE OFFICIAL POSTAL GUIDE.—R. E. asks: "How can I obtain the Official Guide of the Postoffice, and how often is it issued?" *Answer.*—By addressing the Metropolitan Job Print, 224 West Twenty-sixth street, New York, and enclosing \$2, you will receive the annual Postal Guide and monthly supplements for each month except January.

MAILING PHOTOGRAPHS.—A subscriber asks: "In sending photographs to engravers for reproduction, is it permissible to send them as third-class matter when instructions as to reduction, retouching, screen, etc., are endorsed on the face or back?" *Answer.*—No. Photographs are classified as third-class matter, and no writing is permissible thereon.

JUNCTION SCHEDULES OF MAIL TRAINS.—A reader inquires: "Can I secure a copy of the pamphlet issued by the division superintendents showing the connections made at different points in their divisions, which are supplied to every mailing clerk?" *Answer.*—These schedules are issued for the information of postal employes, and are not for distribution otherwise. We do not think they can be had except on application to the superintendent of railway mail service for the division over which he presides.

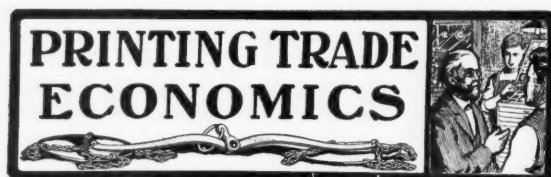
PAPERS MAILED BY NEWSDEALERS.—J. E., of Vandalia, Missouri, asks: "Can a newsdealer send a periodical entered as second-class matter, but not published at his postoffice, to one who is not a regular subscriber, at 1-cent per pound rate?" *Answer.*—The law applying to this reads as follows: "On all copies sent by news agents to persons not subscribers or other news agents, either gratuitously or to fill orders or otherwise, postage must be prepaid at the transient rate by affixing ordinary stamps to the package at the rate of 1 cent for each four ounces or fraction thereof."

PROOFREADERS' CORRECTIONS.—A reader desires to know what this department's construction is of "actual proofreaders' corrections" on proofs sent to authors for approval or revision. The subscriber says he recently sent proof of an ad. to a patron, marking a turned letter with a circled X, and the further endorsement, "Will be corrected before running." The advertiser would not have understood the significance of the circled X, and this explanation saved writing a letter. *Answer.*—The correction in proofsheets may embrace the alteration of the text or insertion of new matter, as well as the correction of typographical and other errors; and also any marginal instructions to printer or author necessary to the correction of the matter or its proper appearance in print. Part of the article may even be entirely rewritten by way of correction, but not the entire article; and such corrections and instructions must be on the margin of or attached to the proofsheets. Manuscript of one article can not be enclosed with proof or corrected proofsheets of another. Manuscript not accompanied with corrected proofsheets is subject to letter rates of postage.

PRIVATE MAILING CARDS.—*Order by Postoffice Department, April 6, 1900:* "The words 'Private Mailing Card' are permissible only on cards that conform to the conditions prescribed by this order; other cards bearing these words, or otherwise purporting to be issued under authority of the act



of May 19, 1898, are inadmissible to the mails. First, the foregoing applies in all cases where the matter mailed purports to be a private mailing card, authorized by act of Congress May 19, 1898. Second, advertising cards and other third-class matter arranged with a detachable part, bearing the words 'Private Mailing Card,' etc., and intended to be used as such for replies, are not prohibited for transmission in the mails, if when originally mailed the form thereof precludes mistake and insures treatment only as third-class matter. Third, a double advertising card with detachable part intended to be used as a private mailing card reply, is acceptable in the mails if arranged so as to have the face or address side of the reply part within the fold, so that the indicia of a private mailing card are not exposed while the card in its original form is passing in the mails as third-class matter."



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

#### THE KANSAS CITY STRIKE FROM THE JOURNEMEN'S STANDPOINT.

The *Typographical Journal* declares that the Kansas City strikers are right, *ethically* speaking. I agree with this assertion, but I wish to add that they are wrong, *politically* speaking. Thus the question presents itself whether a man or a union can live up to good ethics by adopting bad politics. Ethics teach the final causes of mankind; politics the means of attaining them. We are ethically correct when our aspirations tend to benefit our kind, and we are politically right when our means are adequate to our ends. A person can be animated by noble purposes and unconsciously adopt injudicious methods to their realization. His motives may be of a sublime character, and his actions may appear ambiguous, reprehensible, or even criminal. Likewise can religion and any other great cause be simulated to give a semblance of purity to bad endeavors. But nobody should judge another man's thoughts. No mortal can pierce the depths of human consciousness. Every man must answer for himself whether he knew or did not know the bearing of his actions on his cause and on his fellow-beings. The best teachers of mankind, as well as our common law, agree in advising us to always let the accused enjoy the benefit of the doubt; thus will I repeat in this place the assertion that the Kansas City strikers meant well but acted unwisely. Before the moral law, they are not guilty, because they did not know that their actions would defeat their good intentions.

I should, however, consider myself guilty of a great sin of omission, if I were to allow the case to rest with this charitable conclusion. The cause of the Kansas City strikers is my own cause. I made the purification and extension of trade-unionism in my beloved country the object of my life. Our common object is to abolish the business system of unlimited competition, an evil which makes it exceedingly difficult for employing and journeymen craftsmen to acquire a sufficient share of the country's wealth. Through trade-unionism we hope to decrease the individual labor of gaining a living share of the products of industry. This purpose is in strict accordance with Christian and Pagan ethics, because unlimited competition incites to overexertion and trickery in business; while trade-unionism sets moral bounds to the

acquisitiveness of the industrial classes, and therefore lessens temptation to sin against others in order to gain business advantages, or against oneself by working to prostration.

This good and patriotic cause will not brook bad politics. Therefore, I want to impress the minds of good union men with some ancient truths. Our ends do not justify our means. Nor does the most ardent faith in our cause enlighten our brains or endow us with that sagacity and circumspection which are essential to overcome the enemies of trade-unionism in America. Let me tell you, fellow-craftsmen, that most of your leaders, with all their wit and shrewdness, lack that great wisdom which is inspired by the sense of responsibility. Ever full of hopes, they run after their ideals like children on a rainbow-chase, never caring for the pitfalls on their course. The rank and file of your unions follow their leaders with enthusiasm, and thus incur the danger of misery and poverty, while they believe that such sacrifices will advance their cause. But this is a delusion. Trade-unionism in America suffers more from its friends than from its foes. The laboring classes need not only willing hearts, but also clear heads. The heart is the home of our faith, and woe to us if we think with the heart and not with our brains.

A strike in itself is neither a sinful nor an unpolitic measure. A refusal to work under the competitive individual contract system is the beginning of our reform. But strikes undertaken where the treasury is empty and when non-union men swarm about the country as hungry and plentiful as rats on a grain ship—such strikes are most impolitic measures all the same. They are ruinous to the cause of trade-unionism, because they impoverish loyal craftsmen and give a fresh impulse to inimical employers and dubious workingmen. I even venture to say that rash strikes are criminal in their nature; not because they are violating the capitalistic code of ethics, but more so because they hurt the great body of union workingmen and shake their faith in their own cause. No amount of such hypocritical cant as we have lately been treated with, purposing to extenuate the criminal levity of some rash union leaders, can remove the consequences of their acts, one of the most serious of which is the refusal of the great body of printers to place a large war chest at their disposal. Nature has endowed men with common sense to measure their strength and to judge of the adequacy of their means to their purposes. The non-use of this faculty on the part of labor leaders is criminal negligence, because it not only endangers the subsistence of confiding workingmen and their families, but also the faith of the people in the promises of trade-unionism.

Besides just but impolitic strikes, the printers have of late undertaken a number of strikes both unjust and impolitic. Like Union No. 80, they tried to advance trade-unionism at the wrong end. The Kansas City strike was not called in order to emphasize a demand for collective bargaining. The employers have long ago acceded to this system of settlement with labor. Union No. 80 did not declare war in order to resist an impending aggression of the Typothetæ on the conditions of labor so far gained. There was no sign of any encroachment upon the standard rate and normal day. No, the Kansas City printers struck in order to compel their Typothetæ to act as indirect missionaries of the union cause. They wanted their employers to declare their offices "card offices," and thus compel each non-union employee to join the strikers. Of course, this is "a consummation devoutly to be wished"—but to advance trade-unionism by forging a chain of compulsion around the Typothetæ and non-union craftsmen, this is, indeed, a "beginning at the wrong end."

Union leaders who are mentally too weak to propagate the ideas of trade-unionism and to convert all craftsmen in their districts, should resign and not attempt to shift their duty by compulsion upon employers. If office chapels are



too indifferent or too ignorant to employ the usual methods of persuasion on the non-union craftsmen, they should be reprimanded. If the inner value of trade-unionism is not sufficient to win even the employers without coercion—then let us give it up and dissolve our union. If there are unions in districts with many non-union craftsmen, *they ought to strike for open offices, so that they can reach the best non-union craftsmen and convert them one by one.* Nothing is more reprehensible than the conduct of some large unions in our cities, which enforce harsh measures against leading journeymen printers and compel them to organize non-union shops. But preposterous is the attempt of Union No. 80 to force employers to drive non-union men either into the local union or out of the city. The first is as ridiculous as if the Boers were to ask the English generals to drive the British soldiers into the Boer camp. The second order is as absurd as if the police of New York were ordered to chase all mad dogs and dangerous characters over the river to New Jersey!

What is the result of the undertaking of No. 80? Without possessing a sufficient strike fund, the union leaders have with cynical recklessness irritated their employers, who had

casting away the aid to be derived from cunning and brute strength, let us, when we contend with our opponents, employ only the irresistible weapons of truth and reason."

This was written in the annual report of 1835, February 2, and is cited in Webb's "History of Trade-unionism," page 180. I hope to see the day when the International Typographical Union will copy this address, word for word, and have it read in every local union, preceding by the following address of the delegate meeting by the members of the Friendly Society of Iron Molders, 1846: "The system of allowing disputes to be sanctioned by meetings of our members, generally laboring under some excitement or other, is decidedly bad. Our members do not feel that responsibility on these occasions which they ought. They are liable to be misled. A clever speech, a misrepresentation . . . may involve a shop, or a whole branch, in a dispute, unjustly and possibly without the least chance of obtaining their object. . . . Impressed with the truth of these opinions, we have handed over for the future the power of sanctioning disputes to the Executive Committee alone." (This means to the highest authority of their national trade organization.) In



A "WANT" ADVERTISEMENT—



PROPERLY PLACED—



BRINGS RESULTS.

virtually acceded to every reasonable union demand. The Typothetæ thereupon engaged the celebrated rat charmer of Hamelin, who piped his melodies in every town around Kansas City. And the rats came, as if by magic, from their abodes, and marched in endless numbers—not into the river—but into the workshops of No. 80. There they nibbled away the bread and butter of good union men, who thought that they could stealthily drive the rats out of Kansas City into the cities of their sister unions. Oh, *Sanctus simplicitas!*

Now the men of No. 80 rave like madmen and invoke the revenge of the business world on their employers. Like the detestable "mouchards," they turn informers on the Typothetæ, invoking as a trade-union the antiquated conspiracy laws against the employers' trade-union! Fellow-craftsman, this is very wrong! Let me ask you to read the [following] address of the leaders of the London Compositors' Union of 1834 to their members, and judge your own conduct by it. They were asked to adopt measures of coercion and answered thus: "Unfortunately almost all trade-unions hitherto formed have relied for success upon extorted oaths and physical force. The fault and the destruction of all trade-unions has hitherto been that they have copied the vices which they professed to condemn. While disunited and powerless, they have stigmatized their employers as grasping taskmasters; but as they (the workmen) were united and powerful, then they became tyrants in their turn and unreasonably endeavored to exact more than the nature of their employment demanded, or than their employers could afford to give. Hence their failure was inevitable. Let the compositors of London show the artisans of England a brighter and better example, and

conclusion, I repeat here what I have written in another place: "The power now held by the local unions, namely, to conclude collective bargains for the terms of labor, or to raise money by taxation, or to declare war and to conclude peace, must be delegated to their national bodies. Local unions must become executive committees of their national federations." The International Typographical Union is at present a militant organization. It must therefore centralize its administration, which implies centralization of finance. (See Webb, "Industrial Democracy," page 94.) This will save the constant waste of money on various kinds of fruitless strikes and out-of-place charities. Thus providing for a large war fund and a conservative and energetic leadership, the union will command success more through its moral influence backed by material strength, than through the methods of coercion through a disgusting guerrilla warfare.

#### THE KANSAS CITY STRIKE FROM THE MASTERS' STAND-POINT.

The master printers of Kansas City have issued a circular in extenuation of their implacability against the union. Its course of thought is this: We had acceded to every reasonable union demand, but considered the order to close our offices against non-union workingmen so unreasonable that we broke off all friendly intercourse with the union. Through the lockout, we found the union to be weaker than is generally supposed, and that there is a surprisingly large number of non-union workingmen in the trade. We advise our colleagues throughout the country to follow our example and to overthrow the union rule in printerdom. Such a step is right in principle, since the courts of the country affirm

that the owners of plants are entitled to absolute control over the men employed therein, in the name of the sacred rights of property, "*in secula seculorum*."

There is a boastful breath about "manliness" and "courage" in the advice addressed to the rest of printerdom, which is most unseemly. When the strategical position of the Kansas City master printers was improved by the sudden arrival of non-union workingmen, they courageously "fought for their rights without signs of wavering." I smell a rat in that corner of their hearts where their courage is engendered. However, it is human nature to veil one's real motives. But



Photo by Will H. White, Chicago.

"WHOA!"

when these printers lecture on the legal principles underlying the present problems, I venture to call their attention to Romans xii, 16, 17: "Mind not high things, but condescend to men of low estate. Be not wise in your own conceit. Recompense to no man evil for evil."

It is an assumption without reason and warrant to say that the original rights of property in business establish the privilege of absolute control over the implements of production and employes. Property does nowhere in America declare the laws as to things, persons and obligations; but the law declares the right and duties of men with and without property. Wealth stands under the law and should not elevate its holders above the laws of morality, state and custom. The rights of property exist as much for the benefit of society as for the advantage of individuals. Every business plant, from a small cobbler's shop up to the largest mill or foundry, works firstly for the people and through the people for the owner. From the people come all rights, to the people accrue all duties. Our nation has not only frequently changed the number of things which could be held in private ownerships, but also the conditions under which persons could acquire and hold property. Negroes were "things" that could be owned; the law declared them free. The ideas of foreign authors printed in foreign books were until of late common property in America, but the international copyright acts created property rights and stipulated the conditions under which foreign authors could acquire them.

Real estate is hardly anywhere at the absolute disposal of its owners. The patent laws establish peculiar rights of property which were formerly unknown. Our statutes justify the sequestration of all kinds of property by the Government under certain conditions. The right of eminent domain is generally conceded. The Government can seize houses and roads by peaceful process of law and can in war times, for the sake of common weal, destroy any kind of property.

Regarding the proprietary principle in business plants, it is also evident that the American people have never considered it inviolable. Each factory law is an encroachment upon the so-called rights of owners to manage their concerns as they please. Ordinances for the prevention of accidents by machinery and in mines are declarations of the people that the law shall have ultimate control over industrial establishments. In the present discussions on the question of private ownership of the means of transportation and communication we hardly ever hear a denial of the power of the people to make them common property, but only reasons for and against the utility of such a change. Since a decade, the whole nation ponders over the problem of how to limit the proprietary rights of trusts, so that they may not become detrimental to the public weal. How then can intelligent printers think of proposing common action to carry the proprietary principle in business life to extremes, and to deduce therefrom the privilege of dictation to the workingmen? Why do they cling to a scheme which merely rests on a figment of the philosophy of selfishness, that always pleads its cause with specious theories and sanctimonious phrases?

To admit, however, the right of the people to *limit* the powers of the owners of industrial plants in a legal way does by no means imply that a class of people can *revoke* them altogether. The idea of the law is to prevent such abuses of the proprietary principle as are detrimental to the common weal. Legal restrictions on the liberty of business men are measures of protection against encroachment upon the liberties of workingmen and consumers. But no law was ever intended to crush and tyrannize employers to such an extent as they are at the present time by bodies of workingmen. The American principle of legislation: *Suum cuique*, to each his own, should never be lost sight of even where the law fails to assert its power. Applied to industrial conditions, this would mean: Let employers and employes have their own rights; let wage-workers prevent abuses of the proprietary principle, but not its uses; let masters, journeymen and consumers enjoy in peace the fruits of their industry.

It is a great fault that the constructive laws of our country have left the internal regulation of industry entirely to the people. Where the law fails to regulate intercourse, there custom sets in with its irresistible compulsion. In fact, three-quarters of what is called self-government consists in government through custom, which is the unwritten law of classes for their individual members to act in a way deemed proper and beneficial to the community. Woe to him that will not abide by its rules! *The power of Congress to regulate commerce has not yet been construed so as to embrace traffic in labor.* Nor has the common law of our country developed the forms and ways of collective bargaining between the industrial classes. Therefore the working people have assumed the function of legislating on the rights and duties of masters, journeymen and apprentices, and enforce their laws through economic compulsion, which is neither forbidden nor sanctioned in the law. For the power to regulate traffic in labor is one of the powers "not delegated to the United States by the Constitution, nor prohibited by it to the States." As Cæsar takes the scepter when there is no opposition, so do the trade-unions assume the power to dictate laws regulating their industries, where there is no constitutional power to resist their assumptions. Their title rests in the natural right of self-preservation against attacks by the class of employers who abuse their

liberty—especially that of competition—to the great detriment of the wageworkers. It is not for employers, but for the nation to say how far the unions can go in the direction of self-protection. A Federal Industrial Code based on self-government would be the right thing.

It is vain to argue here whether or not the trades-union rule has been beneficial to the class of wageworkers, employers or consumers. Let us endeavor to gain a point of view which is higher than that of class utility. To this end let us view the maneuvers of the industrial classes with the eyes of one who knows that justice is utility to all. In olden times the employer said: "We don't want to be dictated to in our business," meaning thereby that they wanted to do all the necessary shop-dictating themselves. Now the trade-union says: "We don't want to be dictated to in our business," meaning that they themselves want to control the affairs of the trade. And the unions rule the trade and tyrannize their employers as badly as did in former days the most hard-hearted employers their workmen. Tit for tat is the economic justice of the day.

What is the use of complaining about trade-union rule or misrule, whichever it is? It can not be any better than the intellectual character of the mechanics who evolve it. I candidly ask the Kansas City printers if they can reasonably expect roast turkey from the meat of a bull? Some trade-unions govern the craft on the broad American basis, *sum cuique*. Others promulgate laws which are sure to defeat their ends. Still others enforce a kind of club law. Union No. 80 seems to be drunk with gall and I think their masters have injected it. Besides, the organization of labor is only in its rudimentary stages. Their home-rule and referendum system prevent the good and reliable elements of the craft from adopting a rational trade policy. As I wrote in another place: "The leaders of local unions never rise to that elevated point of view from which they can overlook the mighty motions of production and consumption by their trades; they never understand the life conditions on which the income of their members depends. Large and influential trade bodies waste their funds and consume their energies by following up the illusion that any coterie can manipulate the law of demand and supply in its favor. Strikes purposing to create sinecures in the name of the union are not uncommon. Working rules with a view to employ three men on jobs which two men could easily do, are daily occurrences. American organized labor is forgetting entirely that the true policy of trade-unionism is to raise wages and reduce the hours of labor so that consumption can be increased, and that the families of the laborers themselves may enjoy the fruits of their handiwork."

Notwithstanding all the mistakes and wrongs of trade-union leaders, the workmen share the weakness of all enthusiasts that ever lived on earth. They think whatsoever is done in the name of *their* cause is right and proper. The Turk thought so when he invaded Europe; Torquemada acted similarly with the rack of torture and the stake, when he imagined his faith in danger; so did the French democrats of 1789 while wading deep in blood.

Now, finally, let me ask the Kansas City Typothetæ whether they really think it well to continue the tit-for-tat policy in our trade and for a change to put the master in the position to do the shop-dictating for a while. Can we compel democratic laborers to accept patriarchal rule while at work? Perhaps you can refresh the affections of a disobedient dog by giving him a sound thrashing, but I doubt whether you can do so with laborers. Besides you seem to think that it merely takes utilization of the rats in the country to solve the social question as far as the printing trades are concerned. Allow me to differ. It takes large-minded altruism and that sense of justice which finds expression in a Common Rule to take the place of the bosses' and trade-union's arbitrariness; a Common Rule which defines the

rights and duties of masters, journeymen and apprentices, enforced through the spirit of loyalty to our common interest and our common country.

#### ANSWERS TO CORRESPONDENTS.

E. M., Denver, Colorado.—As far as I know there is no printing trade school in Chicago. If you want to learn the printing business go into a good and well-regulated printing-office; learn there whatever you can during the day-time and in the evenings study the text-books of the art of printing and increase your general knowledge in the public schools. Trade schools to supplant the apprenticeship system are very poor contrivances to lay the foundation of a young man's technical character. We have enough of dilettanteism and too little of seriousness in the pursuit of our vocation. As promised above, I shall give an outline of what belongs to a printer's supplementary education, in the next number of *THE INLAND PRINTER*.

THE Connecticut Typothetæ is extending the popular ideas of equality to the social sphere of life by dining and wining with union workmen as if they were Typothetæists in good standing. According to their knowledge of human nature, they say, the social question could be solved by banqueting those who pertly ask it. Wonderful Connecticut!



SEVEN FALLS, SOUTH CHEYENNE CAÑON, NEAR COLORADO SPRINGS, COLORADO.

In old England it took an everlasting feud between three generations of workmen and three generations of employers, before they understood the social questions which they asked of each other; and in addition to that it took three generations of eminent statesmen taught by the greatest philosophers of our era, to begin the pacification of the



incited producing classes. But in practical Connecticut, the master printers accomplish the same results by occasional dinner-parties. As drummers invite reluctant customers to dine with them in the hope of effecting good bargains, so do these master printers treat their laborers in the hope of facilitating individual bargaining for the terms of labor. But remember, the laboring classes do not care for the social equality at the banquet; they want economic equality when bargaining collectively with the class of employers for wages and terms of labor.

T. H. C., Los Angeles, California.—Your wonder at the demoralization of the California printers would turn into bewilderment if you could observe the utter disregard of the simplest business rules in the Eastern printing trades. We look upon advertisements like those you have submitted offering a thousand cards or bill-heads at \$1 with the apathy with which a Hindoo notices the arrival of a famine or a pestilence. Eastern printers get shocked only when stupendous crimes are committed upon the craft, such as this one which was brought to my notice by a friend: The head of a large but weak concern contracted to furnish every month about 1,500 hours of job compositors' work at ten per cent below the cost of labor, and 400 hours of machine composition at twenty-five per cent below the price of labor. He does so to get the presswork at 50 cents a token, 40 by 60, half-tone work. Yes, when we hear of such things as these we give way to holy anger and go to the Typothetæ to tell the story to our friends in order to find consolation by listening to half a dozen similar stories which happened to them during the past week. After this we go home and ponder: Whether it is nobler in the mind to suffer the slings and arrows of an outrageous competition, or to take a bare bodkin and—leave the rest to the sheriff.

REV. JOHN McDOWELL, Parker Memorial School, Boston, Massachusetts.—Your letter describing the printers' trade school of your institution is most interesting, because it shows that you limit the number of pupils so that the teacher can duly observe the diversity of their mental gifts. In most trade schools young men are freely admitted, hustled through a course of manual training and afterward graduated as full-fledged printers. They are educated according to a set scheme and no attention is paid to the individual characteristics of the pupil's brain and heart. The general result of this method is that average pupils of trade schools can not stand on their own feet in well-organized shops. They have to go to employers who hire cheap labor and care very little for exact workmanship. Having learned their trade as amateurs and not in a workmanlike manner, it is almost impossible for good employers to build up the technical character of the young men who thus become life sufferers through the errors of well-meaning philanthropists. If you, reverend sir, will always bear in mind that the power of intuition is the faculty of the soul on which mechanical skill depends; and also that this power to see a thing with the mind's eye on mere suggestions is given to men in various degrees, and that consequently it is necessary for a teacher of the mechanical arts to study the mental qualifications of each boy separately, then you may do some good in these times without any apprenticeship system. The crafts of a great nation like ours should not rely upon immigration for an aftergrowth of workmen, but educate the children of its own people to carry on and improve the work of the fathers.

E. B. S., Michigan: "What are sliding scales?"—A leading English iron firm about sixty years ago proposed to settle the price of labor according to the market price of its product. Wages in the iron branches were to go up and down with the price of pig iron. The system found many friends from the very start—especially in the English and American iron and coal trades, but the labor unions

gradually discarded it. The sliding scale made silent partners of the laborers who had to bear the risks of business men, but had nothing to say on those conditions which determine the market prices. Profits became stationary and wages began to fluctuate through this convenient system. Talking about the law of supply and demand, employers simply deducted a few shillings from the wages of the poor fellows who digged the iron and coal out of the bowels of the earth; but it always took a long time to convince the masters that the prices of their wares had risen enough to warrant a general advance of wages. Besides, the system worked disastrously upon the morals of laboring people. Now they had much, now nothing to expend. The housewives could not calculate upon regular incomes. Sudden advances induced increased expenditures, sudden reductions meant misery. Laborers want living wages all the year around. Their employers should not tell them that this figment of the modern philosophy of avidity—the law of supply and demand—rules their fate over and above God Almighty. The trades should not hold out this bugaboo to make their laborers believe that the masters are under its awful constraint when they pinch their wages below the living point. It is refreshing to read how the General Council of the Workmen's Benefit Society resolved, on May 11, 1869, at Hazelton, Pennsylvania, to amend the sliding scale system by a "basis system," that is, a system which allowed full scope to the law of supply and demand, provided it would not work wages below the living point, \$3 per ton of coal. Of course, this common-sense action of the Pennsylvania miners was considered "an unheard-of assumption" of labor leaders, and caused long strikes. The idea of a sliding scale in the printing trades differs somewhat from the historical sliding scale. Printers' wages are not to be graded by the mysterious powers that regulate the market prices of printed matter, but by the skill and diligence of each individual printer. There is to be a movable instead of the immovable union minimum. This proposition is to remove the antiquated reproach that trade-unionism levels the best with the poorest workingmen; and it is to put employers in the position to dispense justice and charity through the pay-roll. With a sliding scale they could keep the superannuated at small wages, retain dunces in their employ, and hire all unfinished apprentices that come along. This sounds very well. But who shall do the grading of the different classes of journeymen? If the unions were to do it, they would have to issue cards like this: Mr. Henry is a dunce or an unfinished apprentice and is therefore allowed to work for \$5 per week. I do not believe that this plan would improve the craft by encouraging personal industry and self-exertions. Bad men care very little for their reputation. If employers were empowered to grade applicants for work, then the union minimum would in less than no time be the maximum of wages. As the unions always fear that the standard rate will be reduced if they allow the slightest deviation from their minimum, so do employers hesitate to increase a superior man's wages for fear that every man in their shops will at once ask the same advance. The result of this is the present high minimum, which makes it impossible for employers to keep inferior labor. I believe that even this compulsory process of weeding out all journeymen who can not earn the minimum will ultimately tend to benefit the craft. There are too many unreliable elements in it. The unions require employers to pay the scale, and cheerfully take care of the superannuated and other objects of charity. Why should employers insist on helping the weaklings along? As an employer in a printing center, I frankly state that the union minimal scale is in the present state of the craft the only reliable limit to rank competition. Remove it and there will be anarchy. Every printer will estimate lower than before, in the hope of finding docile workmen satisfied with whatever they choose to give them. To remedy



the evils connected with the unreliability of men, we need a good apprenticeship system, and such a control of all the members of the craft as we can have only when the Union and Typothetæ work together and adopt a system of trade-government similar to those of the German printers and many English trades.

J. P., Ottawa, Illinois: "What is technical training?" — The printers' craft embraces, as you properly remark, book and newspaper compositors, job compositors and pressmen. Every large printing-office employs a group of each class of workingmen, and each group receives apprentices to learn the manipulations. In older times, employers' and workingmen's

running a small press. Some unions would like to throw all boys out of the craft; and most boys forget that they must study their trade before they can practice it and earn good wages. Generally an apprentice is put into one of the groups of workingmen, and remains there without receiving any systematic tuition. He merely gets an opportunity to imitate the men and to pick up the manipulations either of a typesetter or pressfeeder. Only the most favored and brightest boys learn the art of printing by acquiring the knowledge of the connection between its different manipulations. The great mass of average boys become, so to speak, mere automats, who work mechanically at the case or at the press,

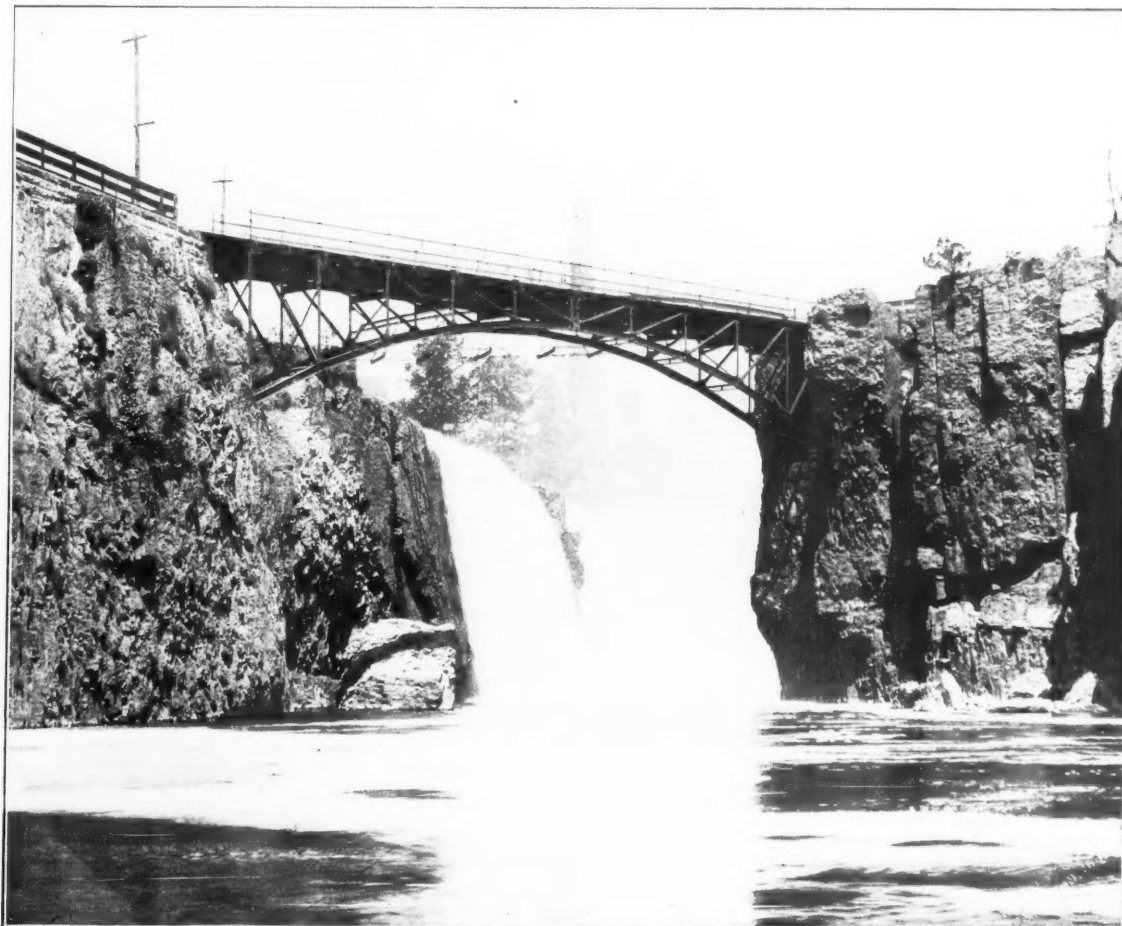


Photo by Vernon Royle, Paterson, N. J.

PASSAIC FALLS, PATERSON, NEW JERSEY, FROM ACROSS THE BASIN.

unions formed so-called guilds, that is, common associations to take care of the interests of the whole craft. To educate apprentices properly was then considered the highest duty of the whole body of craftsmen, because, as you can easily understand, the existence of good journeymen and masters depends on proper training in early youth. Then an apprentice was handed over to an old and trusted workman, whose duty it was to train the hands with due regard to the minds of the pupils. By close attention to the characteristics of the apprentice his dexterity and knowledge was developed at the same time. In our days, masters' and journeymen's unions do not coöperate with each other, and both have forgotten that they owe duties to the apprentices. Many masters take boys to do nothing but distributing or setting plain type, or

as if they were always absent-minded. If you could look into the souls of the workingmen around you, you would be astonished at the great number of printers whose hands keep moving while their brains are dreaming. They plod and plod, toil and toil, and never advance in life, because their hearts can not enjoy the work of their hands. Indeed the craft has committed a great wrong upon the succeeding generation of mechanics by discarding the old apprenticeship system, without otherwise providing for real tuition. An apprentice is now like a student, whom the professors allow to sit in the college library without telling him what books to study and how to utilize the contents. He is placed amidst an embarrassing mass of implements without a guide. Since about twenty-five years, however, professors, clergy-

men, and public-spirited citizens, have thought of changing this deplorable condition of the apprentices. They urged the necessity of establishing technical schools, to provide them with the knowledge of the connection between the various manipulations and productive processes of their trades. It was also considered necessary to teach advanced scholars the scientific principles underlying their business. To this end pressmen received instruction in the rudiments of the science of mechanics, chemistry, etc.; compositors are taught more about their language than the common school generally provides, and the esthetic sense, or the sense of beauty, is developed in a scholarly manner. In short, technical training is to confer the dignity of mastership upon all those apprentices who are so unhappily situated in their workshops that they can not learn during business hours more than an isolated and purely mechanical manipulation. With this explanation I must close my present answer; but I promise in the next number of *THE INLAND PRINTER* to give a detailed statement of the sciences which belong to a comprehensive technical education of young compositors and pressmen.

## NOTES.

CAN a nation be happy whose government tries to enforce trade individualism while its producing classes want trade-unionism?

BUSINESS liberty, long hours, bad food, whisky, indigestion, enervation and millionaires are concomitants. Trade-union limitations, short hours, wholesome food, health and peace of mind go also together.

THE happiness of a nation is not gauged by the number of millionaires which its business system evolves, but by the number of working hours which it requires to provide the "common lot" with a comfortable living.

IS IT an unjust demand of trade-unionists that those who feed and clothe the nation and provide it with the adornments of civilization should themselves be well fed and clothed and have a share of the amenities of existence?

FINANCIAL strength of a national trade-union bespeaks of plan and system in the management of its affairs and commands respect as well as admiration. But financial weakness and looseness of organization, coexistent with arrogance, breeds contempt.

NO MATTER how trenchant the antagonisms between the producing classes, they must stand together in politics when forced to defend their common interests. Industry can not afford to let non-producers augment their share of the wealth of the nation by reducing that of the producers through low prices and low wages.

EX-PRESIDENT JOHN MCVICAR thinks that the reserve fund of the International Typographical Union ought to consist of a million dollars and that it can be guarded so that the most conservative contributor need have no fear of misappropriation or misplacement. Please to state how this can be done? Many good union men are deeply interested in this problem.

THE statesmen of the nineteenth century have exhausted their intellect on the problem of how to increase production and where to find markets for the goods which their own people could not buy because their purchasing powers had decreased every decade under the rule of competition. The statesmen of the future will devise means to improve the domestic markets and home consumption.

WHAT is the gist of the present outcry against trusts? Party-formation on the lines of the consumers' interests and the hope of politicians to get into power by splitting rich and poor producers into factions through a confusion of antiquated democratic tenets and the popular craving for cheap goods. If modern democracy does not mean living prices and living wages, throw it in the waste-basket of human hopes and errors.

## ELECTRICAL INKLESS PRINTING.

[By request the following concerning the claims of the Electrical Inkless Printing Syndicate, of London, England, has been secured. Samples of the work done by the process have been submitted to *THE INLAND PRINTER* and are remarkable in their clearness of outline and solidity of color. There are variations of color in the sections of the pamphlet submitted, however, possibly due to the irregularity of the electrical current or the unevenness of the contact of the types. The following condensed statement is published as a matter of general information on a phase of the development of the printing trade with which this magazine has had as yet no experience of its own.—EDITOR OF *THE INLAND PRINTER*.]

PRINTING without ink has been, more or less, "in the air" for the last three or four years, but the statements respecting it in the trade press have been so vague as not to appeal with any force to the practical printer whose past experience has taught him to look with indifference upon schemes to do printing without the printer and his types, inks and presses.

Mr. W. Friese-Greene, to whose researches into the action of electric currents in printing images under various circumstances the discovery is due, was for many years studying and experimenting before, in 1897, he felt justified in taking out his first patent. The first announcement of his important discovery was made at a meeting of the Croydon Camera Club, and its future was foreshadowed by an astonishing and certainly inexplicable series of experiments—astonishing because all there was to be seen in the way of apparatus was a wire connected with a small electric lamp and the chemically-prepared paper to be printed on. Its practical working was demonstrated by printing from uninked stereotypes and other metallic surfaces having a design in relief, the impression coming straight from the block with a clear, bright black.

In the initial experiment a sheet of plain white paper was damped with plain water; upon this was placed a stereotype block, and an electric current passed through the stereo and through the damp paper. On the latter being examined, no change was seen, nor does any ordinary test enable one to discover that there is any alteration from the normal condition of the paper. But the paper has, in some as yet inexplicable way, become impressed with a latent image such as light impresses upon a dry plate. The resemblance does not stop here, as this latent electrically formed image may be developed with reagents such as are applicable to photographic images.

When the latent image was brushed over with a solution of nitrate of silver (10-grain bath) the image flashed up on the paper in a pale brown color; and on brushing the brown image over with sulphate of iron it turned to an intense black. This experiment any one may repeat for himself, providing that a weak continuous electric current is available. This can not be obtained from an alternating current but may be obtained from any storage battery, or where the house current is "continuous."

Other novel experiments were shown by the inventor, including a peculiar and striking effect with a sheet of paper saturated with amidol; this being electrically impressed with a blue image by means of a metal block, the image was seen to pass through a long range of changes of colors, suggestive of the application of the process in due course to color printing.

These early experiments, though interesting enough in themselves, were soon found to be more or less impracticable from the point of view of the letterpress printer, who wanted to print on dry paper, as is the modern custom. The initial experiments depended (1) on the use of damp paper, because the water was required to overcome the electrical resist, and (2) it had to undergo a subsequent treatment to render it visible, neither of which suited the printer, and was certainly not commercially economic.

The most obvious, commercially or industrially, useful form of electric printing seemed to be where a suitably pre-

pared paper is used. In this case no after-development is requisite; the moment a contact is made between a block or form of type and the paper a vividly black image results.

Consequently investigations and experiments were commenced in another direction, with the purpose (1) of incorporating the chemicals into the pulp in the process of making the paper, so that (2) damping would be avoided, and (3) the paper could be used dry. It was recognized that the whole thing turned on the discovery of a new combination of sensitizing chemicals, and it was only after eight months of the most disappointing effort that, just after the first public demonstration in July last, this desideratum was finally achieved.

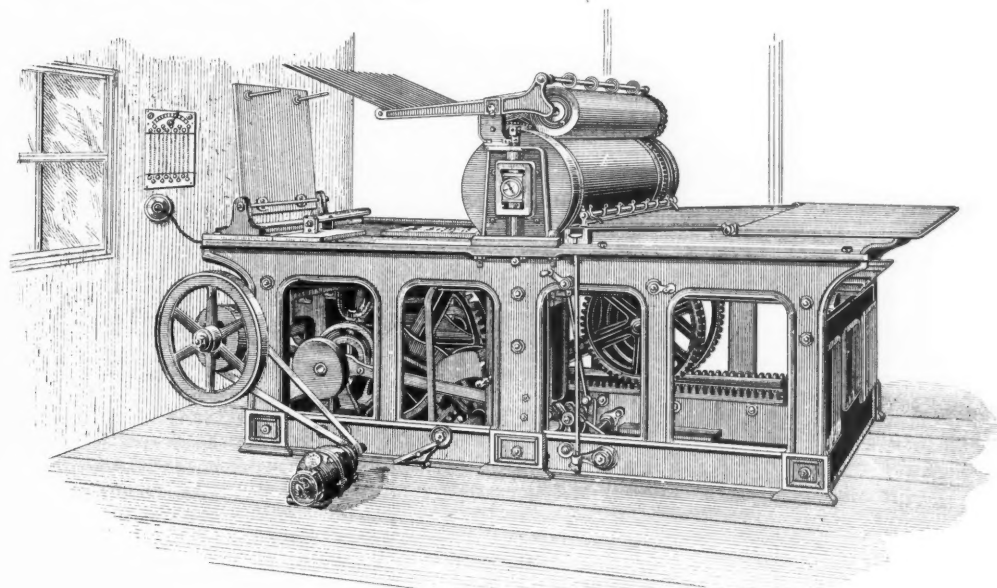
Like all new processes it brought with it a number of small difficulties of its own, which had to be considered and

the pulp, and the paper had to be run through a chemical bath, sheet by sheet at the instant of printing, obviously as time-wasting as the photographic method already mentioned; (2) that the only chemical it was possible to use was too expensive and added considerably to the cost of the paper, and (3) that the printed result was not permanent.

The new process now being perfected is simplicity itself. Briefly, the basis of the invention consists of:

(1) A chemically prepared paper, i. e., in which the chemicals are incorporated ("fixed") in the pulp in the process of manufacture, sensitive to the action of the electric current.

(2) The electric current, by means of the usual negative and positive poles, completes a circuit between (a) the form of type or the engraved block, (b) the printing cylinder (or



A WHARFEDALE CYLINDER, PREPARED FOR ELECTRICAL INKLESS PRINTING.

overcome; but these are being steadily cleared away, and almost every day something is done to make electrical inkless printing more immediately practicable.

Before further considering the process of electrical inkless printing it may be as well to explain that for years past many photographers, studying the scientific side of the art, have thought it possible to utilize photographic methods to execute ordinary printing, but they have so far always been met with the serious difficulty—fatal from a commercially economic point of view—that all printing thus produced has to be subsequently washed, developed and fixed sheet by sheet, a time-wasting process not at all suited to the high-pressure times in which we live. Even the X-ray process, with its wonderful power of sending an image through every sheet of a ream of paper with a few seconds' exposure, is subject to the same limitations, the sheets having to be separately treated one by one, and washed, developed and fixed in the same way as an ordinary photograph. It is at once obvious that such slow methods can not supersede the modern newspaper printing-press with its enormous rates of production.

Another direction taken by the searchers after an "inkless" printing process abandons photography and relies solely on chemicals—a method the formula of which was among those tried in the earlier stage of experimenting, and soon abandoned as useless by the requirements of the modern printer. The reasons for its abandonment were (1) that no method could be found for incorporating ("fixing") the chemicals in

platen, as the case may be), and (c) the sheet of chemically prepared paper.

(3) The result being the direct instantly visible permanent impression of the form of type, or the engraved design, on the prepared sensitive paper.

The operation of printing can be continuously carried on as rapidly as desired from the moderate speed of the ordinary cylinder or platen at from 1,000 to 1,500 or 2,000 per hour, up to that of the fastest rotary web machine in existence. The paper is printed dry, there is no previous or subsequent preparation involved in the operation, and the printed sheets may be at once distributed to the public; as there is absolutely no moisture, there is no set-off or smearing, as when ink is used.

Woodcuts, line blocks and half-tones can be printed by the electrical inkless process just as easily and satisfactorily as type. "Make-ready" has to be as carefully done as when printing with ink, and it is as necessary with the inkless process as with ink that every part of the printing surface should receive even and solid impression. There is at present no easy method or short cut to obviate the time spent in this direction, though even this is within measurable distance of accomplishment.

The question of the permanency of the results obtained by the electric process appears to be definitely assured, as sheets of black work—a pictorial calendar, demy size—printed a year ago, and, as a test, since constantly exposed



to a direct light, are as solid and deep in color and tone as the day they were printed.

The electrical inkless process thus demonstrates the fact that what was unsuccessfully sought for in the photographic field has been found in that of typographic printing, and in a combination of chemically prepared paper and electricity with the ordinary types and blocks, and on the ordinary printing machines now in use.

If the printer is using—say, for lighting purposes—electric current (1) produced on the premises by the motive power (gas or steam) driving his printing machines; (2) if he is already using the direct-driving electro-motor for the same purpose; or (3) if he is in a town or district where a public supply of the current is available, he can, without any difficulty, and at small expense compared to the immediate and prospective saving to be effected, make the desired change.

In the first case the current for printing would be obtained from the accumulator employed to store the light supply, and the cost would be comparatively small; in the second case the current would be obtained direct from the driving motor; and in the third case the public supply, introduced into the works in the usual way, would be tapped.

In all three cases the current would first be connected up with an electric governor, by which, in combination with the chemicals used in sensitizing the paper, the flow of current is controlled, and the depth or density, tone or tint of color is regulated.

As the public supply, in the majority of cases, is "alternating," it will, where such is the case, be necessary to change it to "continuous," for which purpose a special converting apparatus will have to be introduced between the public supply and the motor or accumulator conducting the current to the printing machine. This "converter" would, of, course, be part of the first charge, and is not a very expensive matter. The cost of maintenance is so small, if the current is produced on the premises by the motive power operating the machines, as to be scarcely noticeable. If the current is taken from a public supply the cost would average about 1d. to 1½d. per hour.

This statement has elicited inquiries as to the amount of current required for printing different sized sheets, the supposition being apparently that the consumption of current would be in proportion to the amount of printing surface. To some slight extent this assumption is correct, but in no case would the total consumption amount to more than four amperes, which is amply covered by the highest figures of cost mentioned, namely, 1½d. per hour. This small consumption of current is due to its being assisted by the magnetic-electric qualities of the sensitizing chemicals used in the manufacture of the paper.

An immediate and appreciable advantage is that all machines at present in use can be utilized without being in any way remodeled. All that is necessary is to leave off the rollers, discard the ink duct and distribution table, and remove such of the various working parts connected with the supply of ink as do not interfere with the working of the machine. Then the cylinder is covered with a thin sheet of zinc or other suitable substance to act as a conductor of the current, the negative and positive wires are conducted in the usual way from the source of electric supply to the machine, and it is ready for electrical inkless printing. The various portions of the machine thus discarded constitute nearly one-half of the working parts, and relieve the motive power of a very considerable weight which entails great and constant strain on the machine itself.

The cut on previous page is an ordinary Wharfedale cylinder machine divested of the usual inking arrangements, rollers, etc., and prepared for electrical inkless printing. In the illustration there will be noticed, fixed on the wall close

to the machine, a small, grill-shaped diagram. This appliance, technically called a "resist," comes in between the motor or accumulator supplying the current and the machine, and acts as a "governor" in regulating the quantity of current necessary for the particular job in hand, the acting regulator being the small lever seen in the groove at the top of the governor, which slides backward and forward as required. With this governor or "resist" the density of any color can be graduated down to a tint. The electricity is conducted to the paper by what is known technically as a "make-and-break" contact, the negative and positive poles being so arranged that they make contact automatically every time the cylinder (or platen) and type-bed come together for impression. The whole arrangement is remarkably simple in action, and certain in effect. The current is absolutely under control, and entirely free from any risk of danger to the operator. Platen machines and rotary newspaper presses can also be equipped for electrical inkless printing, but space will not permit of the showing of cuts of these machines. The invention is certainly an ingenious one and its further development will be looked forward to with interest by all in the trade.



Photo by S. S. Wright, Corydon, Iowa.

#### THE BAREFOOT BOY.

Blessings on thee, little man,  
Barefoot boy, with cheek of tan!  
With thy turned-up pantaloons,  
And thy merry whistled tunes;  
With thy red lip, redder still  
Kissed by strawberries on the hill;  
With the sunshine on thy face,  
Through thy torn brim's jaunty grace;  
From my heart I give you joy—  
I was once a barefoot boy.



—John Greenleaf Whittier.

My last ad. in April issue of *THE INLAND PRINTER* was a surprise in the way of replies. We can hardly keep up with the business it brought.—*Henry B. Myers, New Orleans, Louisiana.*













# ANNOUNCEMENT

*Through the courtesy of the Curtis Publishing Company, Philadelphia, publishers of "Ladies' Home Journal" and "The Saturday Evening Post," we are permitted to present in type the original Old Style Roman and Old Style Italic used for headings in their publications.  *



*These letters are all being cut from designs drawn by the originator of this style of lettering. A complete series of the Post Old Style Roman, in two distinctive weights of face, and the Post Old Style Italics, also a number of original Ornaments of great artistic merit, are at present in process of completion.  *



*No expense will be spared in making these productions the most complete and the most valuable of any ever placed before the printer. Notice of the completion of the series, together with a practical showing of the same, will be given in due time.      *

**American Type Founders Co.**

# ANNOUNCEMENT

*The following Letter explains itself:*

BUSINESS DEPARTMENT

THE CURTIS PUBLISHING COMPANY

PHILADELPHIA

GEORGE H. LEWARS  
BUSINESS MANAGER

January 26, 1900.

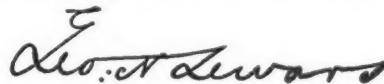
American Type Founders Company,  
Mr. G. F. Jordan, Manager,  
606 Sansom Street,  
Philadelphia.

Gentlemen:--Acknowledging your favor of the sixteenth instant, asking permission to produce in type some faces similar in design to those used on the old style heading of the Post; I am directed by Mr. Curtis to say to you that we are glad to grant your request, and also to permit you to call the new type "Post Old Style Roman and Italic" Series.

We trust that the business your Company may procure in this direction will abundantly justify you in placing the design before the trade.

Very truly yours,

THE CURTIS PUBLISHING COMPANY



Business Manager

*See Showing on following pages*

## American Type Founders Co.

# Ye "POST" OLD STYLES

*A showing of Three Sizes of Roman*

PATENT APPLIED FOR

30 POINT POST OLD STYLE ROMAN No 1 4 A 6 a \$4 25

**AN ORIGINAL DESIGN**  
made from the Drawings  
furnished by the Originator  
of this style of lettering

18 POINT POST OLD STYLE ROMAN No 2 7 A 10 a \$3 25

**POST OLD STYLES**  
will comprise two distinctive Series  
of Romans and one of Italic, all of  
them ranging in sizes from 6 Point  
to 72 Point *o* A more useful Series  
has never been offered to Printers

24 POINT POST OLD STYLE ROMAN No 2 5 A 8 a \$3 50

**COMPARE** this Type Style  
with the Headings used in  
"The Saturday Evening Post."  
Buy a "Post" for comparison

**American Type Founders Co.**  
*Maker of the Leading Type Styles*



# Ye "POST" OLD STYLES

*A Showing of Two Sizes of Italic*

24 POINT POST OLD STYLE ITALIC 5 A 12 a \$3 75

PATENT APPLIED FOR

*The "POST" OLD STYLE ITALIC  
is a fac-simile of the lettering used in  
'The Saturday Evening Post'  
the oldest weekly paper published in  
the United States of America, founded  
A. D. 1728, by Benjamin Franklin*

Post Ornament No. 74 (Solid Metal Electro) 35 cents. Per dozen, \$3.00



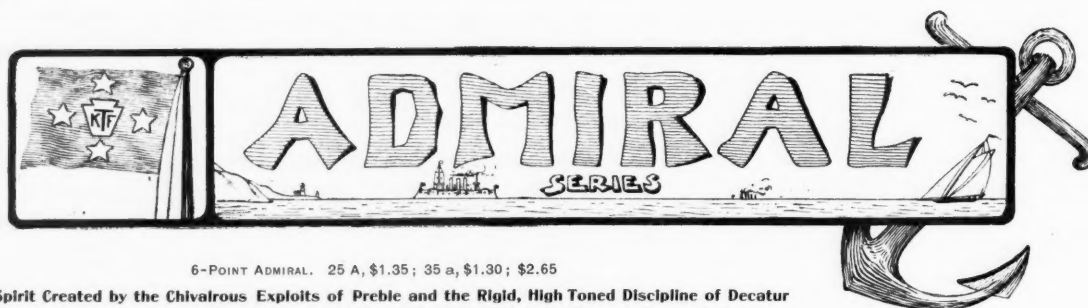
18 POINT POST OLD STYLE ITALIC 9 A 20 a \$3 00

## *A COMMENDABLE AND USEFUL SERIES*

*The various sizes of "Post" Old Style Roman  
and Italic will be made to line, one series with  
the other, with the aid of point justification* ❧ ❧

*"Post" Old Styles will become standard faces,  
they being well adapted to all classes of jobbing.  
No printer can go wrong by investing in them.*

**American Type Founders Co.**  
*Order from Nearest Branch*



6-POINT ADMIRAL. 25 A, \$1.35; 35 a, \$1.30; \$2.65

The Spirit Created by the Chivalrous Exploits of Preble and the Rigid, High Toned Discipline of Decatur Awakens the Loftiest SENTIMENTS OF PATRIOTIC DUTY AND ZEAL in the Bosom of every Cadet

12-POINT ADMIRAL. 16 A, \$1.70; 24 a, \$1.70; \$3.40

The REPRISAL was the first American Man-of-War that appeared in French Waters IN 1776, HAVING AS A PASSENGER DR. BENJAMIN FRANKLIN

72-POINT ADMIRAL. 3 A, \$8.45; 4 a, \$5.50; \$13.95

# Constitution

8-POINT ADMIRAL. 20 A, \$1.40; 30 a, \$1.35; \$2.75

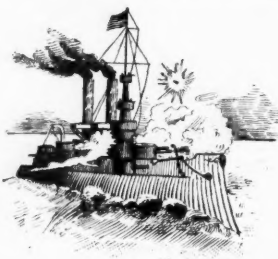
The Intrepid was Fitted as a Floating Mine and Sent into the Harbor of Tripoli to Destroy the Cruisers OF THE ENEMY, SEPTEMBER, 1804

10-POINT ADMIRAL. 18 A, \$1.70; 26 a, \$1.45; \$3.15

Battle between the Hornet and Penguin Was the last Regular Naval Engagement of THE AMERICAN WAR OF 1812

24-POINT ADMIRAL. 7 A, \$2.30; 10 a, \$2.20; \$4.50

Sailing in the  
Misty CHINA SEA



30-POINT ADMIRAL. 6 A, \$3.10; 9 a, \$2.70; \$5.80

Roar of the  
Steel SHELL

14-POINT ADMIRAL. 12 A, \$1.95; 18 a, \$1.75; \$3.70

Daring Intrepidity and Coolness of  
AMERICAN MARINES

18-POINT ADMIRAL. 10 A, \$2.25; 15 a, \$2.00; \$4.25

Cruise Bon Homme Richard  
Capt. PAUL JONES

36-POINT ADMIRAL. 5 A, \$3.75; 8 a, \$3.45; \$7.20

Effective GUNS

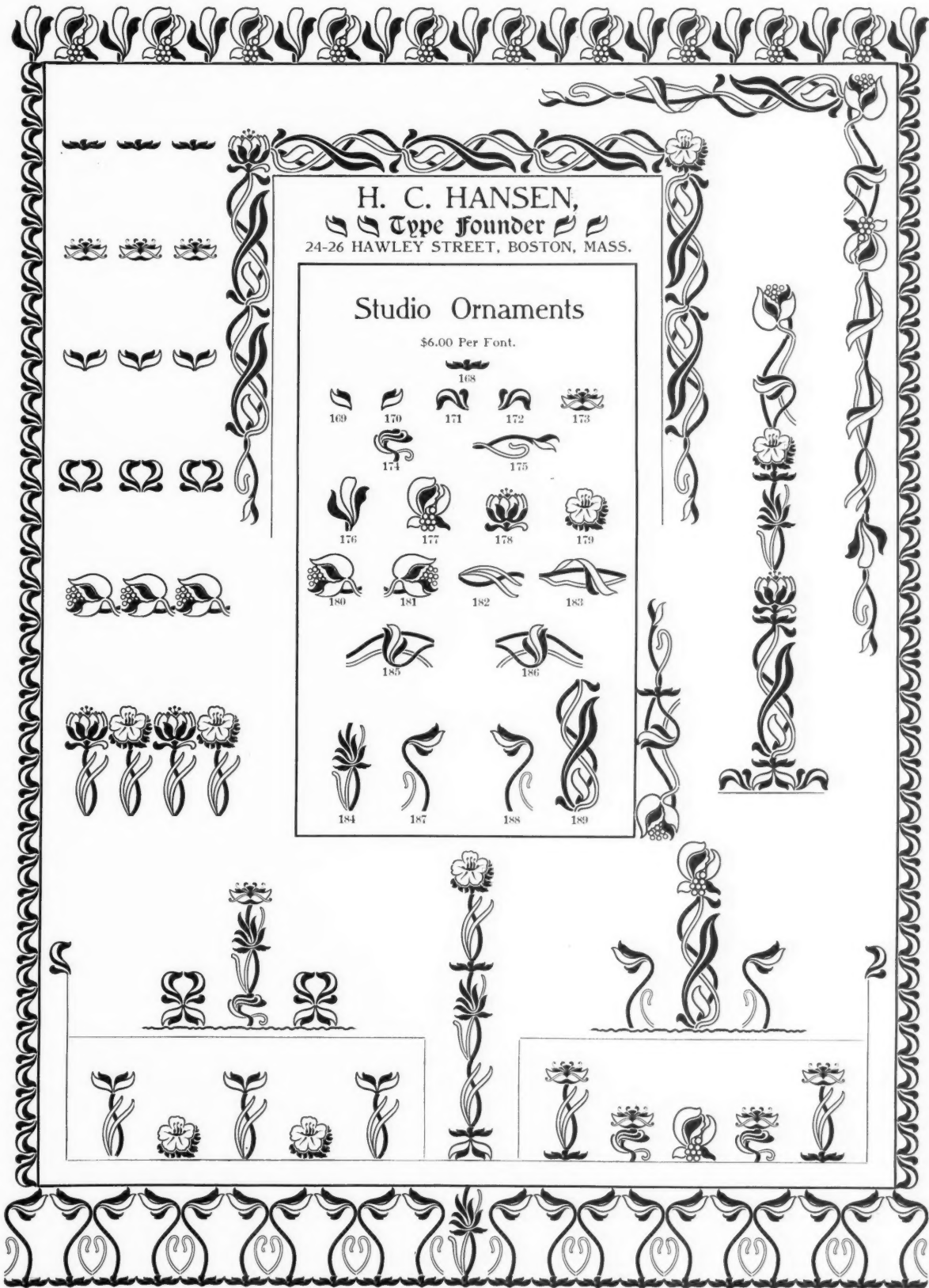
48-POINT ADMIRAL. 4 A, \$4.85; 5 a, \$3.40; \$8.25

Forecastle

60-POINT ADMIRAL. 3 A, \$6.00; 4 a, \$4.00; \$10.00

# Splice Main Brace

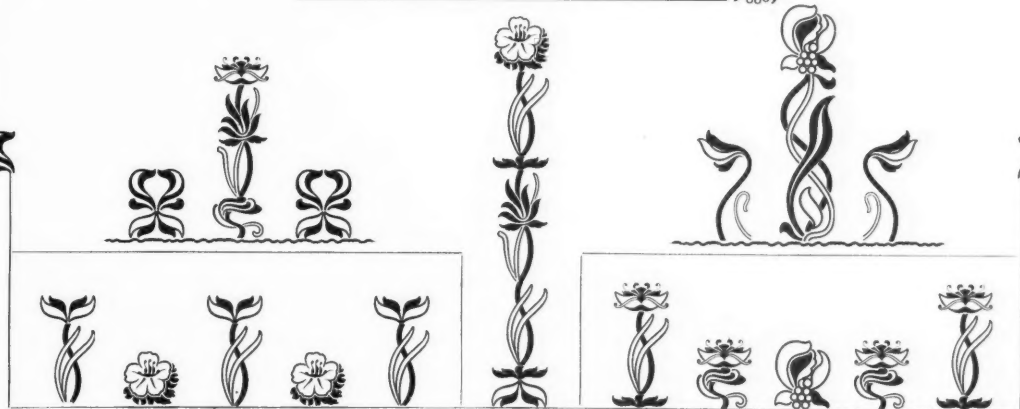
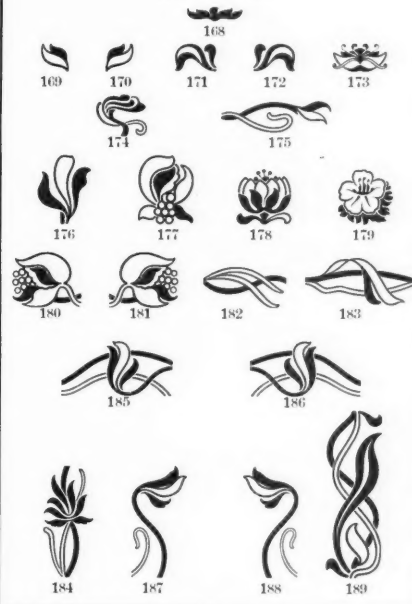
Made Exclusively by the Keystone Type Foundry, 734-42 Sansom Street, Philadelphia, Pa. U.S.A.



H. C. HANSEN,  
Type Founder  
24-26 HAWLEY STREET, BOSTON, MASS.

Studio Ornaments

\$6.00 Per Font.



# The Blanchard Series

Patent Applied For

4n 3A, \$21.00

72-POINT BLANCHARD

L. C. \$8.20; C. \$12.80

**NEW  
Series 2**

4n 3A, \$16.50

60-POINT BLANCHARD

L. C. \$6.70; C. \$9.80

**COST  
Made 78**

4n 3A, \$10.00

48-POINT BLANCHARD

L. C. \$3.95; C. \$6.05

**MERIT  
Praises \$62**

5n 3A, \$5.75

36-POINT BLANCHARD

L. C. \$2.50; C. \$3.25

**WELCOME  
Old Style Faces**

5n 4A, \$4.30

30-POINT BLANCHARD

L. C. \$1.75; C. \$2.55

**HANDSOME  
Effects Executed 2**

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**INLAND TYPE FOUNDRY, Saint Louis**



# The Blanchard Series

Patent Applied For

7a 4A, \$3.50

24-POINT BLANCHARD

L. C. \$1.75; C. \$1.75

**ART PRINTING  
Is Increasing Daily 123**

10a 6A, \$3.20

18-POINT BLANCHARD

L. C. \$1.60; C. \$1.60

**ARTISTIC PRINTERS  
Are Always Setting the Pace**

14a 9A, \$3.00

14-POINT BLANCHARD

L. C. \$1.45; C. \$1.55

**ALL BEAUTIFUL FACES  
Will Command Your Admiration! \$36**

18a 12A, \$2.80

12-POINT BLANCHARD

L. C. \$1.35; C. \$1.45

**SPRINGTIME IS NOW HERE  
Avoid Delay in Taking Vacation 172**

20a 12A, \$2.50

10-POINT BLANCHARD

L. C. \$1.25; C. \$1.25

**SUMMER DAYS ARE DELIGHTFUL  
The Best Season for Health-Seeking Printers 1762**

24a 14A, \$2.25

8-POINT BLANCHARD

L. C. \$1.15; C. \$1.10

**ALL PRINTERS ADMIRE FINE ART PRINTING  
Now Being Supplied to Leaders of Fashion in Artistic Designs 8**

26a 15A, \$2.00

6-POINT BLANCHARD

L. C. \$1.00; C. \$1.00

**IMPORTANT DOCUMENTS HAVE BEEN STOLEN  
Eminent Legislators Now Offering Extravagant Reward for their Return 137**

The Regular "Lining" Figures are included in the fonts. We can however, furnish fonts of Old Style figures same as these:—**1234567890**, at the following prices: 6-Point, 25 cents; 8-Point, 25 cents; 10-Point, 25 cents; 12-Point, 25 cents; 14-Point, 25 cents; 18-Point, 25 cents; 24-Point, 40 cents; 30-Point, 75 cents; 36-Point, 75 cents; 48-Point, \$1.20; 60-Point, \$1.90; 72-Point, \$2.75.  
Either style of figures may be ordered with weight fonts without additional cost.

HHHHHHHHHHHHHHHHHH  
**HHHHHHHHHH**

**The Blanchard Italic Series is  
now being made and the prin-  
cipal sizes will be ready for  
delivery by June first. Speci-  
mens of the Italic are shown  
on page 275. ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦**

**INLAND TYPE FOUNDRY, Saint Louis**



BY F. F. HELMER.

This department is intended for the discussion of how the printer may profitably put his business before the public, and all criticism of printed matter is therefore solely on the point of its advertising value. It is the effort of the editor to determine what it is in every given example that makes it good or bad, and nothing so helps to a right judgment of this as a knowledge of the advertiser's purpose and the advertisement's results. Furthermore, every man's experience is worthy of consideration. If we may all together take up, earnestly and without prejudice, the study of printers' advertising, the wide experience of *The Inland Printer* readers and the analysis and comparison of their many efforts will lead us to a scientific basis for planning future work.

**Notice to Printers.**—Will every man interested in the subject of his own advertising kindly mail to the editor of this department specimens of the various printed things he uses in his business? Send them to F. F. Helmer, 455 Locust street, Lockport, New York.

For convenience check this list:

Letter-heads,	Folders,
Bill-heads,	Novelties,
Cards,	Envelope slips,
Envelopes,	Blotters,
Labels for packages sent out,	Calendars,
Imprints,	Office publications,
Press name and design,	Anything else,

and at the same time anything he may wish to say about them, as to his own opinion of their value or what there may be of traceable returns, will be gladly received. From month to month we will take up these items for special consideration.

It certainly pays to take advantage of popular interest whenever you can. Hurlburt-Smith Printing Company, River Falls, Wisconsin, had a small fire in their office. Of course people knew about it, so they issued a blotter in blended blue-black and red ink from a ridiculously mixed display of type, saying (translated):

Yes, we did have a fire and some things got mixed up a bit, but we won't always be mixed up. By the time you get that order in we will be in shape to do you a good job.

They were assured from comments heard that it was a good scheme.

THAT a great deal attractive and artistic can be done within the admitted bounds of printed work is forcefully argued by the work arranged by Mr. J. Harry Carson, of the Carson-Harper Company, of Denver. Here is a card of theirs presented originally in red, yellow and black. Here also is reproduced the inside page of a folder entitled "Don't Wait Until the Cows Come Home." The stock was a rough deckle-edge paper, brown for cover, white inside; the inks being red and black. The matter is well calculated to appeal to lovers of good printing, at the same time it seems rippled



with the breezes of the West and probably "moves" business the right way. Mr. Carson has put a P. S. to most of the specimens in hand, adding such reminders as this: "When you notice a good piece of printing, look for the imprint—it's usually Carson-Harper Printing." The sign of the company is a Golden Griffin, in which there seems great possibilities.

MR. BARBEE, manager of a printing company in McDonald, Pennsylvania, writes this department about a blotter which he used some time ago, and "with results," he says, "which were surprising." I agree with him, for I do not think the work very attractive. But "what did the business," explains Mr. Barbree, "was the fact that we [advertised to] look after the printing from the writing of the copy to turning out of the finished article. Small business men comparatively, that is, those who would not afford an advertising man, bring their work with the understanding that we are to take charge of the whole thing." The printer who can do this has a good field.

G. T. PARKHURST, of Chelmsford, Massachusetts, prints attractive typographical blotters. He values white space, but there is constant variation between large and small type throughout the display. Don't make a person go through the motions of a slide-trombonist to read a thing.

TO HELP make a stir in the world, Mr. McMath has a "Kissing Bug" which must certainly have done him a good turn. I wonder that this sort of thing (contrived of cardboard and rubber) was not more prevalent last summer and fall. If the "Kissing Bug" returns, be prepared.

FROM Philadelphia comes an advertisement of "Litho-Prints," those things that spread scrolls, palms, clouds and sun rays all over a heading for shoe dealer, grocer, locksmith or whoever you like. The criticism of lithographic style is not for me to take up, neither perhaps the question whether or not printing that pretends to be something else is good printing. But I must say a greater generosity of paper would have given the samples a better showing.

A ROUND hole cut in the lower part of envelopes to show a big ? printed on the matter enclosed is a feature of some good work in folders by Johnson & Peck, of Newburg, New York. Another idea is the title "Purple and Fine Linen" on their stationery card, printed in purple, of course.

NOR many printers use posters to advertise their business, but the Capitol Printing Company, Montgomery, Alabama, must think it pays, for they have issued a three-sheet poster printed in brightest red, which ought to catch every eye in

## Go After Them

with a pull. There are all sorts of "pulls." Good advertising is the best pull. It's a short haul. It makes people WANT to come in, and that is the kind of people that BUY. We have been furnishing ideas on this sort of advertising for the past ten years and know A LITTLE about what comes up and what goes down. Come in and see what we can do for you.



## THE CARSON-HARPER COMPANY

Printers and Engravers, at the Sign of the Golden Griffin in Denver. The Telephone is number 1558 in the book.

P. S.—Whenever you notice a good piece of printing, look for the imprint—it's usually Carson-Harper Printing.

town. It advertises their specialties attractively and invites customers to call. This plan I should say would be all right for a city of that size, and where the poster itself is a specimen of the work of the printer who has no facilities for this class of work it would be expensive and of doubtful value.

**PRINTERS**  
BOOKMAKERS  
LITHOGRAPHERS  
STATIONERS

MARCH

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

**EASTON & MASTERMAN**  
STILLWATER, MINN.

BETZ & ORR, of East Liverpool, Ohio, advise people to "Get up and Get" after business with good printing, and they illustrate with a yellow dog after a lurid and excited cat. This may be all right for the class of printing they want, for Messrs. Betz & Orr say they find the illustrated blotter advertising "quite desirable, and have received considerable business directly traceable to it." The blotter is not as refined as their letterhead, which is a very neat specimen of commercial style.

It is not always necessary to illustrate or make type display, or even try to be funny in order to succeed with an advertisement. The

Endecott Press, in Danvers, Massachusetts, has a booklet which made business boom for them, yet it is a very modest affair of eight pages (only five printed), and a gray cover with the title "Trade Talk" in gold. The first inside page is reproduced, for this is fully representative of the style throughout, if you consider it to be in two colors:

In this little book we shall endeavor to tell you something about what we are doing in the printing business and what excuse we have for asking you to give us your trade. In the first place you are probably aware that there is style in printing as well as in everything else. Moreover, these styles are subject to change. It behooves every printer to study, to originate, to plan, and at least keep abreast of the times. That is just what we are doing every day, and we leave our customers to judge of our success in producing first-class work.

As a June idea for larger blotters, or for circulars, suppose we say,

#### COMMENCEMENT. CLASS OF 1900.

Commencement Exercises will be held June, 1900, at 100 Main street, for such people as want to commence getting their printing done by Click & Rumble, Scientific Printers.

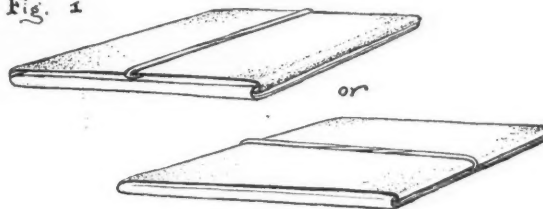
The Class of 1900 consists of graduates in the School of Experience with Poor Printers.

Class colors: Black and white.

THE blotter cover suggested in these columns last month admits of a slight addition in the form of a rubber band, and it becomes a novelty adapted to a particular use that may keep it even longer in favor in various offices. Blotters and cover should be cut quite small, say to 2½ by 2½ inches, and after folding, but before they are put together, a light rubber

band should be slipped around the cover (it does not matter which way). See Fig. 1. Then this little blotter pad can be used as a rest for the sliding fingers as one writes, and being held by the little finger caught under the rubber band, may be kept near the pen and used very frequently with little loss of time or patience. For a business man running over his

Fig. 1



letters, correcting and signing, and using his blotter after each emendation or signature, or for an accountant blotting the figures of his column as they go down, or for a clerk in summer weather trying to keep his books neat, the little blotter will be of great service. Print the simple direction upon it that the little finger should go under the band, or illustrate with some such device as Fig. 2; then say as much as you like about its advantages.

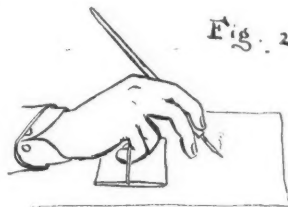


Fig. 2

SOMETIMES a little matter without either display, paragraphing or italics will attract attention. I have in hand a specimen from the Kehler-Donaldson Press, Chicago, the heading, "Announcement...." in the upper left-hand corner, balanced by the name and address in the lower right-hand corner, and the body, with a very simple initial, set in a compact block of Schoeffer Old-style. The paper and ink in both quality and color give a sense of refinement very consistent with the simplicity of form, and I take it that one would read the matter quite as respectfully as he would listen to as many words from a refined and gentlemanly stranger. It is not always necessary to knock a man down to make him attentive.

MR. STONECYPHER has a pleasant style, and his mail card is one that almost everybody would read and enjoy reading. Note how the paragraphing and the italics help along. I think the effect of a carefully studied arrangement which depends on these alone is often far greater than display. There is art, however, in getting it just right.

THERE are such a lot of blotters that I despair of giving individual comment on them all. To cover a number of them I will offer three or four general criticisms.

To use a blotter with a three-color half-tone you have bought already printed, seems a bad policy. People expect your advertisements to be specimens of your work. You can not fool men who know much about printing, and those who know little about printing are those who have but little done. And when you use a picture

#### Time Was—

when I could positively and definitely promise a customer his printing at a certain hour, and have it at that hour—or better.

Then, alas and alack! I moved the work room away from the office. And the workmen undid what I had done. They could not, but they couldn't, and didn't, get out orders as quickly and as promptly as formerly—thus proving what I have frequently stated: that a large shop can't do printing as quickly as a medium-sized shop.

I'm medium-sized again.

Got everything on one floor.

Going to keep things that way.

Going to give customers the same old, quick, good service I used to give them.

Going to do—and am doing—printing just a little quicker and a little better than any other Omaha printer.

*Stonecypher,*  
Printer.

1201 HOWARD ST.  
TELEPHONE 1310.



in colors, whether it is in half-tone, or line and tints, remember it is naturally the chief point of attraction in the job. Do not let it be smothered in fussy ornamentation that does not help it; and yet do not make the type display leave the cut severely alone. Make the whole thing harmonious. Study "Job Composition!"

Job composition is a department that every printer should consider before he ever takes up advertising. The old adage about being sure you're right before going ahead is good sense yet. A man should test himself by every possible authority before he poses as an art-typographer, or even as a first-class printer; for when he advertises, he is bound to *drive* his business—one way or the other. He will either give it a good push onward, or he will drive it into the ground. Advertising is a power, be careful with it. Treat it with as much respect as you do a dynamo.

If a blotter (or any other sample of printing) you send out, offends the good taste of a possible customer, you have laid up trouble for yourself; your next advertisement has got to be strong enough to take upon its shoulders the bulk of the old mistake, retrace the down-hill steps, and carry conviction to the man of your real ability as a printer. So I say, none too strongly, study before you begin!

A number of blotters in hand are good specimens of all type-work. Some of them are reproduced. This style of work has the advantage of costing the printer least, and of suggesting to business men something of what the same office might do for them without extra charge for cuts. I would not disparage illustrated blotters and calendars, but all printers can not afford them. Any printer, however, has type, rule and a few ornaments.

Jester's is true to its title. Easton & Masterman's is very dignified; in the original it was printed in dark red and green with florets of the middle panel in pale yellow.

## Habits

"We are all creatures of habit."



If you have acquired the habit of having your printing done by me, that is a good habit, and should be continued.

If you have contracted the habit of paying higher prices elsewhere for poorer work, that is a bad habit and should be broken off.

We are ready to assist anyone in this reform movement.

1899 SEPTEMBER 1899						
Su	Mo	Tu	We	Th	Fr	Sa
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
Telephone 996						

## McMATH



**Superior  
Printing**

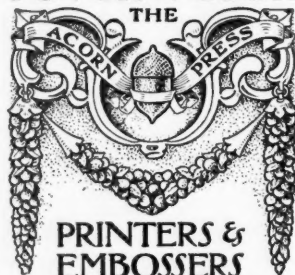
Main and  
Lamar

DALLAS, TEXAS.

McMath's is perhaps best of all, for its easy, interesting reading matter.

MUNROE & SOUTHWORTH, of Chicago, have a folder entitled "Expansion!" illustrated by the expanded skirts of a seated lady of the ballet. Some people would not like the idea, although the colors and decorative arrangement are undeniably excellent; the paper of both folder and envelope good, and the matter on the three inside panels, under Expansion, Electricity and Energy, interesting and to the point. It is a great deal better than their blotters. Their business card attractively done in three colors and embossed, is here reproduced in black.

## MUNROE AND SOUTHWORTH



PRINTERS &  
EMBOSSERS  
358 DEARBORN STREET  
CHICAGO.  
LONG DISTANCE TELEPHONE  
HARRISON 736 + + +

### THE NEW CENTURY INFLUENCES.

The newspaper and the book are to be a commanding influence in the new century. The book is a permanent influence in civilization. The newspaper is a new influence, but it is also to become permanent. In the new age we shall have newspapers of a great variety. Individualism in the daily literature will prevail, as it does in all life. We shall have great newspapers—publications which shall declare what are the great doings of the last twenty-four hours or of the last seven

days. We shall also have great interpretative papers, which shall select and comment upon the significance of events, and which shall relate fact to fact. We shall also have newspapers in which the financial relation is less significant than at present. The financial relation is, and must be, a condition, but it should occupy a less prominent place as the final cause and purpose of the existence of a paper. Therefore in the new century we may look forward to the prevailing influence of the family, the church, the school, the newspaper and the book, and society. These five principles will be more influential in the enlightenment of the race than ever have been the five points of the Genevan scholar.—C. F. Thwing, in *Leslie's Weekly*.

## Jester's Neat Printing

Is Used in Every Factory in Eaton. 'Nuff Said.

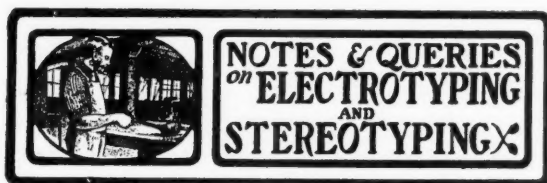


Factory owners know what NEAT PRINTING is. I make a study of Printing and Advertising. I am in the front rank of Progressive Printers, and I mean to stay there. I want your work. See my line of Calendars for 1900. Ring up 'Phone No. 7, write, or call and see me in person.

**JESTER .. THE PRINTER .. EATON .. IND .. U .. S .. A**

This is a sample of my No. 7 Blotter. Ask for prices of anything you want in modern printing. I furnish everything known to the trade.





CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**ELECTROTYPING.**—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages; \$1.50.

**STEREOTYPING.**—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; \$1.50.

#### METHODS AND MATERIALS IN "COLD" STEREOTYPING.

Nearly every one using a job stereotyping outfit has, at some time or other, expressed the wish that matrices could be made without heating the type.

As is well known, in the papier-maché process the matrix is dried on the form, the latter being heated. Now this heating may be, and occasionally is, overdone, which entails trouble, resulting possibly in ruined type. Overheating is usually caused by a desire to dry the matrix quickly; it may also be due to ignorance or carelessness. The proper course to pursue, therefore, is obvious enough.

A form is in danger of being injured, through overheating, when it is being stereotyped by one who has not been properly instructed. As every one knows, metals expand and contract under the influence of heat and cold—type metal like all the rest. Now, if a form to be stereotyped is locked up tightly in a chase, the same as for printing, and left in that condition during the time of drying the matrix, it can not readily expand under the action of the heat, excepting in one direction—upward. All lateral expansion is prevented by the tight lock-up. It would seem that the vertical expansion is increased by the sum of the normal lateral expansions; but when the form is cooling, the contraction does not compensate for the increased expansion in one direction only, and the consequence is that the type will be found to be appreciably higher than before, and will not work well with the rest of the same font.

This danger is avoided by loosening the form slightly when it is put into the drying press. This is easily done if the chase is provided with screws for locking up.

The danger that the type may be subject to in the hands of tyros in stereotyping is not serious when the cause is properly understood. The trouble is that in the past many dealers in small stereotyping outfits gave only meager instructions to purchasers, and the latter, if successful at all, became so through information obtained elsewhere, after much time and labor.

On considering the above, it may then not appear at all strange to the reader, even if there were no other reasons, why a stereotyping method in which the form need not be heated would be a desirable one.

There have been a number of so-called "cold" and "dry" stereotyping processes spoken and written of in past years. Now and then isolated cases, where such processes are suc-

cessfully used, are heard of; but, generally speaking, the merits of most of these cold processes were not sufficient to keep them alive.

I speak of cold and dry processes. They are much the same; both are cold processes, with this difference: in a cold stereotyping process the matrix may be either a wet or a dry one. The name "dry process," of course, then means that the matrix is dry when it is being molded.

This latter method might seem to be the one to be preferred, as the time in drying is saved; but when it is learned that great pressure is required to mold a dry matrix, this method appears of doubtful utility.

A wet matrix, being soft, whether intended for the hot or the cold process, is naturally easier molded—needs less pressure to force it into the face of the form. But the wet matrix, when taken off the form and dried, shrinks and warps, and the face of the impression becomes rough and distorted. A plate cast from such a matrix would not answer for printing.

Here, then, we have the chief objections to both the dry and the wet matrix in the cold process of stereotyping. The dry matrix injures the form; the wet matrix, when dry, gives poor results. Nevertheless, the best results in cold stereotyping today are obtained from matrices that are molded while more or less wet. These results are obtained in some instances by the use of specially devised drying ovens; in others, by the peculiar nature of the matrix and its mode of preparation.

It may be laid down as a fact, drawn from years of observation and experiment, that the ideal matrix for the cold process is one possessing the softness and yielding quality of the wet matrix, with the absence of moisture of the dry one.

I have not yet heard of any one combining these two conditions perfectly in one matrix, but I have for some time been working a cold process of stereotyping, original with myself, which gives very fair results. The matrix in this process fulfils, in some degree, the requirements of the ideal cold matrix.

I use a sheet of dry matrix paper, upon which is spread a layer of cream-like composition, the moisture of which the paper speedily absorbs, leaving the surface dry enough to paste on one or two sheets of tissue. This finishes the matrix. It is molded with the beating brush, taken off the form, laid on a warm iron plate, covered with blankets, and allowed to dry, which takes less time than in the hot process.

As in all cold processes, the matrix made as I have briefly indicated does not produce so fine a plate as may be obtained if it is dried on the form in the usual way. The contraction of this matrix in drying, while reduced to a minimum, is not entirely eliminated. However, the results obtained and the low cost of operation—no special appliances being necessary—make this cold process valuable. Original woodcuts, wood type, etc., that would be injured if subjected to heat in the ordinary method of stereotyping, may be reproduced in metal, by this process, sufficiently well to answer most requirements.

My own judgment in the matter is that, for jobwork, the hot process is the one to use whenever possible; when the form is of such a nature that heat may injure it, then the cold method should be employed.—*Henry Kahrs, in News-papendom.*

**DEFECTIVE SHELLS.**—Referring to the communication from a Columbus (Ohio) correspondent in the March issue of this paper, an electrotyper suggests that the editor misunderstood the nature of the difficulty, and offers the following explanation: If the shells have the appearance of "being free from black lead" and are "red on the face" instead of black, as they naturally should be from contact with the black lead and wax, it is probably due to the fact that the shell had separated from the mold during the process of deposition, and was probably caused by working the solution

too cold. The same electrotyper, who is recognized as an authority, claims to have had a similar experience. In his case the molds were left in the solution over night, and it is his theory that the solution, becoming quite cold, caused the mold to shrink sufficiently to loosen the shell. This would account also for the "sinks and dents" in the shell.

**ANCHORING ELECTROTYPES AND HALF-TONES.**—O. E. G., Topeka, Kansas, inquires: "What is the best method of anchoring plates, half-tones and electrotypes to wood bases? That is, when plates are trimmed flush and have no shoulder to nail through. I have tried several schemes, but none of them are entirely satisfactory." *Answer.*—Bore several holes through the base and countersink both sides. If the plate has been finished long enough to have become oxidized, brighten the back by filing and then lay it on the block and secure it temporarily by hand clamps. Apply a small quantity of soldering fluid to the plate through the holes, and then pour in melted solder until the holes are full. It is important, of course, not to get the solder too hot, as in that case there would be danger of melting through the plate. There is always an element of uncertainty in securing plates by anchoring, but in some cases there is no other way to accomplish the object.

**MAKING WAX CONDUCTIVE.**—A Jackson (Tenn.) correspondent writes: "I am a reader of THE INLAND PRINTER. I also have a copy of your book on electrotyping. I enclose a composition eighty-five per cent wax, ten per cent Venice turpentine and five per cent graphite. It is not a conductor of electricity. I have brushed some of it with graphite and tried to deposit some copper on it by the sulphate of copper solution and iron filings method. Poor success. Please see if you can render composition conductive." *Answer.*—Your composition does not have the appearance of beeswax and is probably adulterated. However, the writer had no difficulty in precipitating a film of copper upon it by the method described. Possibly your graphite was of poor quality or you did not brush the object long enough. It is necessary not only to cover the wax with graphite but to continue the brushing until a high polish results. Then if the iron filings do not precipitate sufficient copper to cover the object the first time repeat the process two or three times, if necessary, and you will no doubt be successful.

**HOT SOLUTION.**—A correspondent writes as follows: "I see THE INLAND PRINTER every month and have obtained much valuable information from its columns, but there is one question I would like to ask which I have not seen answered. My employers have recently bought a new dynamo which the manufacturers claim will deposit good shells in an hour or less. I find that it will deposit the copper all right, but whenever I have a lot of work in the tubs the solution gets so hot that it softens the wax. Can you tell me what is the cause of the solution getting so hot and if there is any remedy for it?" *Answer.*—Your vats are too small. A current of sufficient strength to deposit good shells in one hour requires large conductors, and this applies not only to the copper rods but to the solution, which is also a conductor. Moreover the solution is a very poor conductor, and what it lacks in respect of quality must be made up so far as possible in quantity. The cross-sectional area of the solution should be from two to three times the area of the case. With vats of this size and a solution properly proportioned you would probably have no difficulty in keeping the liquid at a safe temperature.

**ENGRAVING BY ELECTRICITY.**—In a recent number of the *Zeitschrift fuer Elektrochemie* there is an interesting article by Doctor Langbein on the process of engraving dies by electrolytic etching, which was first mentioned in a preliminary note two years ago and has since been worked out carefully so that it is now ready to be used extensively by a recently formed German company. A negative cast of the

original is made of plaster of paris or any other suitable porous material, and is saturated with the electrolyte; this cast is then connected as a whole with the negative pole of an electric source. It is then pressed slightly against the metal plate to be etched, which is connected with the positive pole. By this contact the circuit is closed, so that at the points where the negative cast touches the metal plate, the metal of the latter is dissolved, thus forming the exact counterpart of the negative cast. The contact should be made only for a moment, the cast being then removed and the metal plate brushed off in order to remove the insoluble materials contained in the metal; contact is then made again and the process repeated. As it is of the utmost importance that at the successive contacts exactly the same points are in contact with the metal, this part of the process is to be accomplished by an automatically operating machine; the brushing off is also done automatically by means of a quickly rotating brush. To etch a steel plate to a depth of 40 mils., it must be touched with the negative about six hundred to seven hundred times, each time for twelve seconds, four to five hours being required for the whole process. The best electrolyte for etching steel is a solution of ten per cent of chloride of ammonium, with some hydrochloric acid. The best current is 1.3 amperes per square inch, at 8 to 12 volts.—*Electrical Trade.*

**COST OF ELECTROTYPING IN WASHINGTON.**—A correspondent of the *Platemakers' Criterion* contributes to that paper the following article:

The stereotypers and electrotypes employed in the Government printing-office recently asked for an increase in pay of 10 cents per hour, the same increase that was given the printers and bookbinders last July, and gave as their reasons for asking it first, that they earned it, and second, because the stereotyper and electrotyper commanded a higher scale than does the printer or bookbinder.

The pressman and bookbinder now receive 50 cents per hour; their previous pay was 40 cents per hour. The stereotyper and electrotyper now receive 47 cents per hour.

In support of their assertion that they earned the desired increase they gave the following as the daily output of the foundry:

800 pages bookwork, at 40 cents .....	\$320
6,000 square inches jobwork at 2 cents.....	120
1,000 pounds leads, slugs, furniture, etc., at 10 cents.....	100
600 square inches of half-tones, at 5 cents.....	30
Value of solid bodies, logotypes, etc.....	20
Value of corrections, etc.....	10

Total value of daily output .....

The sizes of the pages given are what is known as "document" pages, 4½ by 8 inches, making 36 square inches to the page, which at 1½ cents per square inch would give 54 cents as the price per plate; but as the Government buys the metal, 14 cents (two pounds) is deducted for the cost of the metal.

In the cost of jobwork no allowance is made for the cost of the metal, as much of the work is curved plates of much more value than the cost of metal, and it is thought that a strict account would increase the figures given \$25 or \$30 per day.

The items of expense against that \$600 is: Daily pay of men in shop, \$245; cost of steam, electricity, gas and other incidentals, \$40 per day, making a total of \$285, leaving a net profit to the Government of \$315 per day—that is, supposing the Government paid for the output what it would cost if done by contract.

There are eighty men on the pay-roll, whose average pay is \$3.15 per day, but absentees reduce the actual pay to \$2.45 per day.

The above figures show an earning for the Government of \$7.79 per day on an investment of \$315, giving a net profit on each man's labor of \$4.60.

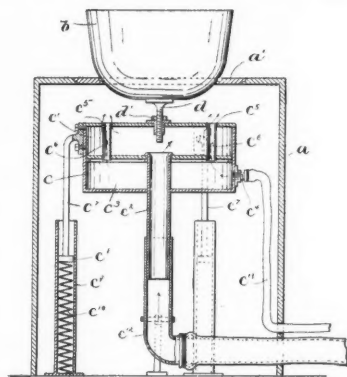
The actual cost to the Government of a stereotype page, 4½ by 8 inches, is about 12 or 15 cents, while the same size electrotype costs from 18 to 20 cents.

**NOTE.**—On Friday, March 9, there were over 1,700 book pages made, of which 1,016 were electrotype, the balance were stereotype pages; besides 250 electrotype jobs containing over 1,500 square inches, with the usual quantity of other work as given in the table, a part of the force, however, working twelve hours.

The above figures are interesting, but are open to criticism. Electrotypes will hardly believe that there is more than one hundred per cent profit in their business even when conducted by the Government. It is true that in a few respects, such as taxes and bad bills, the Government has

an advantage over the private manufacturer, but there are various items of expense not mentioned by the correspondent, which enter into the cost of electrotyping. For instance, the cost of material is not considered at all, although it is usually found to be a substantial item of expense. Under this head may be mentioned metal, copper, blocking wood, tin-foil, blue stone, acid, graphite, molding composition, etc. Under general expense the only items given are steam (including power?) electricity and gas. No account is made of management, office help, rent (or interest on amount invested in building), insurance, interest on investment in plant, repairs, depreciation, fuel, etc. In the correspondent's estimate the cost of labor is shown to be forty per cent of the output, and the cost of all other items is less than seven per cent. As a matter of fact, if the cost of all items exclusive of labor were carefully estimated, the aggregate would probably closely approach the labor cost. Although it is a small matter, attention may be called to the fact that in estimating the value of the output, half-tones are figured at 5 cents per inch. This is more than double the price charged in New York, and about three times the scale price in Chicago. The other items are based on the New York scale.

**PATENT.**—B. F. Jackson, of Cambridge, Massachusetts, has taken out patent No. 645,296, on an electrotyper's furnace, and assigned it to the Hoes. The object of the invention is to produce a construction in which the burner may be maintained at a uniform distance from the bottoms of various-sized metal vessels; and also to produce a burner consuming air and gas, the former being under pressure, and in which the air shall be admitted to the burner in such a manner that even combustion may be maintained in all its



parts, with the result that the heat developed in all parts of the burner is substantially the same, whereby its efficiency is increased and its life lengthened. The melting pot *b* is supported on concentric rings, as *a*<sup>1</sup>, so that it may be let into the top of the furnace the most desirable distance. Its height above the burner is also spaced by the screw *d* and nut *d*<sup>1</sup>. The air is introduced from below instead of the side, in order that there may be no tendency for one part of the furnace to break down because of excessive heat that has been forced against that side.

#### LIBRARY OF THE PRESS CLUB OF CHICAGO.

The Press Club library, Chicago, has been recently enriched by a valuable contribution of some thirty volumes or more from the Open Court Publishing Company, including philosophical and oriental titles from the pen of Dr. Paul Carus, the "Philosophy of Lao Tze, the Confucian"; "Traveler in Thibet, Tartary and China," by Huc and Gabet; "Darwin and After Darwin," Romanes, etc., and the "Speeches and Addresses of Senator Depew," from the

author. Harper's *Monthly* and *Weekly*, the *Century*, *Review of Reviews*, *Scribner's* and other leading magazines of last year have been bound and placed on the library shelves, and a large map of the seat of war in South Africa, from the War Department, has been placed in the reading-room, where it receives much attention from the war critics. Mr. John T. Bramhall, the energetic librarian, is to be congratulated on the very encouraging condition the library is now in.

#### DEATH OF ONE OF THE FIRST ELECTROTYPERS.

THE trade of electrotyping is so intimately connected with that of printing at the present day that the passing of one of the first to put it to practical use is deserving of more than a brief mention. William Filmer, who died in San Francisco on the morning of March 18, 1900, was born in Chatham, County Kent, England, December 20, 1825. When seventeen years old he came to America, and having served three years to the trade of a printer, he at once sought employment at that trade on arriving in Boston. He was fortunate in connecting himself with the late Samuel N. Dickinson, who was then conducting a printing business, to which he later added that of type founding. Mr. Filmer made rapid progress as a printer, but having an inventive mind, and associating with such mechan-



WILLIAM FILMER.

ics as Seth Adams and S. P. Ruggles, press builders and inventors of that time, he early became interested in the process of electrotyping, which was then in its infancy. Although John W. Wilcox was regularly engaged in making electrotypes for printers early in 1847, his methods and apparatus were of a primitive kind. In 1850 Mr. Filmer turned his entire attention to electrotyping in Boston. Three years later he removed to New York, where he subsequently opened an electrotype foundry. Here he rapidly developed the business, and in conjunction with R. Hoe & Co. built several machines which have long since become part and parcel of the electrotyper's outfit. If not the inventor *in toto*, he at least suggested and aided in the construction of the molding-press, both the screw-and-toggle and hydraulic, the shaving machine, and some less important tools.

In 1865 Mr. Filmer went to San Francisco and took charge of an electrotype foundry put in by the late Charles E. Robbins, who was then representing George Bruce's Son & Co., of New York. This business was afterward taken over by Faulkner & Son, who were running the California Type Foundry, and Mr. Filmer continued in the capacity of superintendent until 1873. He had been experimenting with a new process for casting and shaving leads and slugs, and had invented some special machinery for that purpose; so in 1874 he went to New York for the purpose of opening a factory for the manufacture of shaved leads. The venture was not a financial success, and Mr. Filmer returned to San Francisco in 1876, when he resumed his connection with the California Type Foundry. Shortly after the business was sold to Painter & Co., and he continued as its foreman for several years.

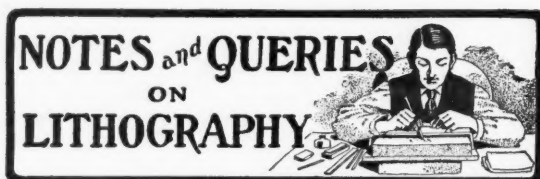
In 1888 the Filmer & Stiller Electrotype Foundry was established, the principals being William Filmer, Paul Stiller and Al Rollins. To the ordinary business of electrotyping and stereotyping was added a complete composing-room for the manufacture of plates for publishers. This business grew to considerable magnitude, and eventually Mr. Filmer



became controller of it, first Mr. Stiller and later Mr. Rollins retiring. The last six years of his life he was the practical head of the business, and to his energy and tact its success is due.

William Filmer was not only a practical workman, but he had studied the details of his business until he was thoroughly conversant therewith and could write and talk about it intelligently. He contributed a series of articles under the title of "Electro-Metallurgy" to *The Printer*, published in New York in 1858-59. He also wrote a valuable and interesting article for the *Overland Monthly* in 1872, entitled "An American Art—the Electrotpe—Its Application to Printing Purposes." These articles not only display a familiarity with the art of electrotyping, but an ability to discuss the subject intelligently.

He was an old and active member of the Masonic fraternity, having taken his thirty-third degree in 1861. He was a charter member of King Solomon's Lodge, No. 260, F. & A. M., of San Francisco, had been its treasurer for many years, served one year as its master, and for two years was chairman of the Masonic Board of Relief for San Francisco.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

**DAMPING THE STONE IN LITHO HAND-PRESS PRINTING.**—Sponges and woollen rags should not be used too frequently in printing editions on the hand press, as they wear out the work quickly. Linen or hemp does not have the same effect.

**RUBBING-UP SOLUTION.**—Take twenty parts crayon chips or waste and fifteen parts of litho touche, add turpentine in about equal quantity; shake frequently until all is thoroughly dissolved, making a paste-like ink; then strain through muslin or fine gauze. This will bring up most any work that is about to fade away if used on an inky rag and gently rubbed over the moist stone, then roll up with stiff ink.

**DIFFERENCE BETWEEN "LITHO-PROCESS" AND "PROCESS LITHOGRAPHY."**—Stipple Artist, A. L. Co., New York: "Would you kindly explain to a new subscriber what 'litho-process' is? I am interested in process-work on stone and perhaps it would give me a point to work upon." *Answer.*—"Litho-process" is synonymous with typo-process. It represents a drawing, stippling or engraving transferred to a metal (preferably zinc) plate, etched up so that it can be printed in the type press. In contradistinction to the above, "process lithography" is any work which is put on stone by photographic means. The same photo-process, if used on copper or zinc, becomes half-tone or line work.

**PRICE OF LITHOGRAPHIC PRINTING.**—F. K., Buffalo, New York, writes: "Referring to your article in January INLAND PRINTER, about the price for printing one hundred impressions from the steam press, would say that I think your advice is misleading, for the fact is that many firms are taking work at 50 cents per hundred and even lower." *Answer.* The fact that some people find the chance for existence here so narrow that they commit suicide does not say that all people take the same view. A firm which takes work below

cost must suffer the consequences. Still, at 50 cents a fair profit can be made on certain work of long runs, when many jobs of small runs can certainly not be turned out for less than \$1.50 or \$2 per hundred sheets. He who would apply the same standard of measurement to all orders entering a lithographic establishment will soon get off the track. The figures we quote can only be taken at an average.

**"TRANSFERINE."**—A. S., Eastport, Maine: "Would like to know what transferine is made of." *Answer.*—Would say that it is the light sensitive extract of asphaltum. A full description of preparing this valuable process-etching solution is given in the October (1897) and subsequent issues of THE INLAND PRINTER. Would add that a certain chemist has advised gum turmeric as a substitute for asphaltum. The formula reads thus:

Take 100 parts alcohol, add  
10 " gum turmeric,  
2 " of a saturated solution of methyl violet (in alcohol),  
5 " oil of lavender.

The difference is that the development is accomplished with alcohol. Turmeric is a great acid resist, contains a sort of palmitine oil. Sometimes black asphaltum, mixed with wax, pitch and mastic, used for rubbing up transfers on line or aluminum plates, is called "transferine."

**"JEWELS OF THE PEN" AND THE INLAND PRINTER ABROAD.**—F. G. Grasse, South of France, writes: "I have found the 'Jewels of the Pen,' published by the Milwaukee Litho. Company, really splendid, such as you have described them in the esteemed INLAND PRINTER. I was much pleased with them. The above company has acquired a real merit in publishing those masterpieces of litho-engraving. I have also received the seven numbers of THE INLAND PRINTER. It is a technical which is a treasure to every printer. I now have all the numbers since 1898. A little at a time, I will have sent me the other volumes published. If other publications of the kind of 'J. of the P.' are existing in America I would be much obliged to you if you would kindly point them out to me." *Answer.*—So far I know of no other publications of the kind. Regarding your proposition for exchange of samples, I shall send you what I can obtain and thank you for what you have sent. I observe that they can produce and print artistic half-tones in your locality as well as it can be done here under the best conditions.

**HAND BRONZING VS. MACHINE BRONZING.**—A. M., Havana, Cuba, writes: "Could you advise me where I could get a hand-bronzing apparatus? I have seen one advertised by a German manufacturer some years ago." *Answer.*—The only hand-bronzing apparatus I know of is one composed of a flat box a little larger than the sheet to be bronzed, closed on all sides except the front, where room enough is left to slip in the sheet and the hand of a boy, holding a fur dauber, charged with the bronze. On the opposite side another boy takes the bronzed sheet and dusts it off with a bunch of cotton wadding. It seems to me that this method could be somewhat improved upon, but the modern machines built for that purpose are certainly marvels of ingenuity in saving time, material and labor, and producing a brilliant effect by burnishing the work. The regular bronzing machine is constructed upon the principle of a steam printing-press, has a steel cylinder, grippers, velvet and cotton rollers, bronze fountain, speed and space regulation, and, in addition, has burnishers, which give the ordinary bronze a high gloss. The sheets come out of the machine cleaned, but must be fed into it by hand or bands.

**A NEW ALUMINUM PROCESS FOR SURFACE PRINTING.**—V. D., Rochester, New York, writes: "They have been introducing the aluminum printing machines at a lively rate into our establishments of late, and the work obtained is really good. I propose to introduce a new method, on which I have taken steps to procure patent rights, but desire to ask



what you thought about the matter before I go any further. My process is as follows: I take an aluminum plate, bite it with potash solution, then cause a deposit in an electrolytic bath composed of 65 grains of nickel-chloride and an equal amount of phosphate of soda, suspended in water and heated up to at least 150° Fahr. After the plate is evenly coated I place the transfer upon the same, gum and rub up with a mixture of asphalt, pitch and wax, in turpentine, then dust with powdered asphaltum, and when that is dry wash off the gum and etch with perchloride of iron 20 parts, gum 40 parts,



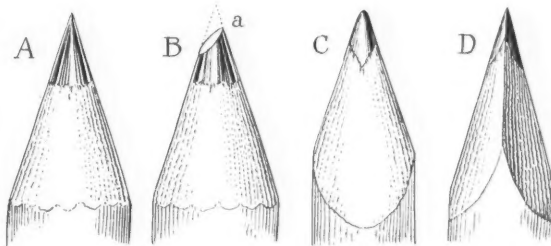
SPRING IS HERE.

water 80 parts. This destroys the electro deposit and gives me a plate from which I can print an unlimited number of impressions." *Answer.*—You are entitled to great credit for having evolved the above-described method, if you can make the deposit hold fast when the plate is bent upon the cylinder of the press. But the process is not exactly new, as Dr. Zachers has a patent upon a similar procedure. You better keep right on. I have no doubt you can accomplish something on that line and may secure a patent upon some essential difference in process to his, as such deposits made upon aluminum have not held fast to the metal, as far as I know.

FAKE COPPERPLATE ENGRAVINGS VS. LITHOGRAPHY.—L. K. T., Los Angeles, California, writes: "I enclose an old print from the year 1835. Careful examination shows that it is a lithograph, and yet the imprint states that 'in Kupfer gestochen,' which means that it was engraved on copper. Could you explain how this is?" *Answer.*—If you will refer back to the struggles which early lithography underwent against copperplate engraving, you will learn that lithography received many a set-back on account of the public not buying anything in those days which was not produced by standard or recognized methods of engraving. The above ruse was therefore often adopted on art plates so as to make them "sell," and indeed some of these early prints, drawn by artist lithographers, were far superior to many of those engraved plates, in artistic value, and were certainly much cheaper; and there is where the rub came. But today we have similar conditions. Etchings are imitated by lithographic methods. Bond and stock certificates are engraved partly on steel and copper and partly on stone, etc., and we have come to the point where lithographic commercial work is reproduced closely by type-printing means. But the person who has not advanced in detecting these innovations is not up to date, although the effect upon litho-engraving by process is a purifying one. And as long as the genuine article has any elements of usefulness, i. e., cheapness combined with beauty and merit, that article will survive, and such is the inheritance of lithography. We can no

more think of selling the public lithographed work for steel or copperplate today, than we can sell them half-tone or line cuts for lithographic products. Each branch is adapted to its special sphere of use, bringing out its peculiar charms, so that we will soon find a general resolving and grouping of *methods* and *processes* as each is best fit for bringing out certain features of beauty, or adaptation to cost, as the work in question may demand.

LITHOGRAPHIC VIGNETTE ENGRAVING.—S. D., London, Ohio.—Would say in answer to your query about books on vignette engraving, that I fear there is little literature on the subject. The directions may be grouped in a few sentences thus: 1. Get a medium-hard blue stone, well polished, and spread your blackground very thin and even upon it. 2. Get an exact tracing of a well-engraved copy, giving yourself full direction, of some of the heavy lines on gelatin, then fill in with red chalk or milori blue. 3. After rubbing the tracing down, upon the stone, outline everything with a fine round steel needle or diamond A, making fine cross lines wherever necessary, so that when the heavy lines are cut, these fine lines are already in their places and will be smooth and even. 4. After all the lines are laid in in this way (what may properly be called "monotone"), then a scraper is used, which will deepen or rather widen these lines so as to produce the shading, rounding, modeling or *color* of the vignette; here even more care than at first is necessary. The scraper is best made by taking a perfectly ground, round needle A and holding the point down on the oilstone obliquely, taking off one side as in B. The side marked *a* is held toward yourself and will, if carefully sharpened and skilfully guided, remain in the fine line and broaden the same, according to the number of times it is passed through it—which may amount to five or six times. The further you grind your needle down at *a* the broader will the line be. To make these lines broad at once will result in raw-looking work. When finished, tap over with finger dipped in boiled linseed oil, leave on a minute, wipe off with a dry cloth, and force ink in to the work with dauber. Then moisten the surface of stone and pass the dauber briskly over it, which will show the work as it should print. You will always find, in beginning, that lines which have been scraped out wide so as to represent a dark, almost black tint, will appear lighter than intended, for the white spaces between will show broader than it was thought. A very serviceable scraper is



also made by shaving the wood of engraving point flat on each side; then, by laying the tool on an oilstone and turning it half way around at each stroke, the steel point will assume the shape of the wood, and have a knife-like edge on each side, as shown in D. It can readily be observed that the more you turn the tool while polishing, the sharper the point will get. This is an excellent scraper for very flat work, or broad and shallow lines.

RICHARD K. FOX, of the *Police Gazette*, who for some years conducted one of the largest theatrical and show printing houses in New York city, has closed up that branch of his business, deeming it undesirable, though his trade had been much improved within the past two years.



## ESTIMATE (CONTINUED.)

Number wanted		Description	Size type page	
Size	Size Page		Size type page	
<b>Cover</b>				
<b>STOCK.</b>			<b>TOTALS</b>	<b>ADD'L</b>
out of sheet.....	(Out and Kind of Book)			
Rms.....	sheets..... lbs @.....			
" " " " " "	" " " " " "			
out of sheet.....	(Out and Kind of Cover)			
Rms.....	sheets..... lbs @.....			
Cutting Stock.....				
Per Cent.....				
<b>Total Stock,</b>				
<b>COMPOSITION.</b>				
pp set in.....	X..... M @.....			
pp set in.....	X..... ems..... M @.....			
pp set in.....	X..... ems..... M @.....			
hours @.....	per hour.....			
Composition and Cuts for Cover.....				
Plates @.....				
Imposing.....				
<b>Total Composition,</b>				
<b>PRESS WORK.</b>				
<b>Make Ready..... Forms.....</b>				
M Pages P W, sheet 8x14 or smaller.....				
M " " " larger than 8x14.....				
M Posy " " 21x76 or smaller.....				
M Book " " forms..... pp each.....				
M Book " " forms.....				
M Cylinder " sheets larger than 21x18.....				
lbs. Ink @.....	per lb.....			
lbs. Ink @.....	per lb.....			
<b>Total Presswork,</b>				
<b>RULING.</b>				
Reams..... ways.....				
<b>Total Ruling,</b>				
<b>PADDING AND TRIMMING.</b>				
Pads @.....			<b>Total,</b>	
<b>CHECK BINDING.</b>				
Books..... X..... @.....				
" " " " " " X..... @.....				
<b>Total Check Binding,</b>				
<b>Forward,</b>				

Amount Brought Forward,		TOTALS	ADD'L
<b>BINDING, (Continued.)</b>			
<b>PERFORATING.</b>			
.....	..... per line		
<b>CHECK PERFORATING.</b>			
1000 @ 50 cents .....	M additional, @ 35 cents .....		
<b>NUMBERING.</b>			
<b>FOLDING.</b>			
..... M One Fold, @ 20 cents .....			
..... M Two Folds, @ 40 cents .....			
..... M Three " @ 50 cents .....			
..... M Four " @ 60 cents .....			
<b>GATHERING.</b>			
..... M @ 10 cents .....			
<b>INTERLEAVING.</b>			
<b>INSERTING.</b>			
..... M @ 55 cents .....			
<b>TIPPING IN.</b>			
..... M @ 75 cents .....			
<b>COVERING.</b>			
..... M @ \$1.25 .....			
<b>TRIMMING.</b>			
<b>EYELETING.</b>			
..... M @ .....			
<b>SAWING.</b>			
<b>SEWING.</b>			
..... M @ .....			
<b>WIRE STITCHING.</b>			
<b>Round Cornering</b>			
<b>Die Cutting</b>			
<b>Punching</b>			
<b>Packing and Delivery</b>			
<b>EXTRAS AND MISCELLANEOUS.</b>			
<b>Total,</b>			
<b>Amount Bid,</b>			

OFFICIAL ESTIMATE BLANK OF THE OMAHA TYPOTHETÆ.

The Master Printers' Association invites comparison of costs from all Chicago printers, and will gladly furnish its blanks upon application to  
W. S. BURNHAM, SECRETARY, 305 Rand-McNally Building.





record in a space of little over a year is a most flattering endorsement of his methods. Besides a busy day, Mr. Clarke finds time to be a prominent member of the Philadelphia Sketch Club and the Belmont Cricket Club. The accompanying half-tone is a good likeness of him.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

THE Pine Plains (N. Y.) *Register* has a new dress.

THE Grand Island (Neb.) *Independent* has donned a becoming new dress.

A GERMAN edition has just been started by the Berne (Ind.) *Witness*. It is a neat six-column folio.

WILLIAM GURNSEY, formerly of the editorial staff of the *News-Press*, Poughkeepsie, New York, is now employed by the Government at Washington.

HARRY P. RISING, proprietor of the Faribault (Minn.) *Journal*, took unto himself a wife on March 14. The fortunate lady was Miss Ethel N. Nutting.

THE *Midget*, a "Spasmodic Sheet, Small but Spicy," issued from the Midget Printery, New Orleans, Louisiana, is filled with carefully selected witticisms.

THE office of the *Examiner*, published at Catskill, New York, by Fred E. Craigie, was totally destroyed in a fire which included several buildings, on March 5.

SOMETHING new in the line of class periodicals, the *Southern Café and Bar*, devoted to the interests of the retail liquor trade, has made its appearance at Baltimore, Maryland.

SINCE 1870 the number of newspapers and periodicals published in the United States has increased nearly fourfold, from 5,871 to 21,178. Will 1930 show 80,000 publications?

THE City Council of Visalia, Texas, has passed an ordinance requiring proprietors of weekly papers to pay a license of \$10 per year, and proprietors of daily papers \$20 per year.

E. A. HALL, for thirty years editor and proprietor of the Greenfield (Mass.) *Gazette and Courier*, died at New Orleans in March, where he had attended the National Editorial Convention.

A GOOD move has been made in Kalamazoo, Michigan, by the consolidation of the *Gazette* and *News*, the latter being purchased by the owners of the former. The paper will hereafter be known as the *Gazette-News*.

ON the occasion of the annual carnival at New Orleans, the *Picayune* published some striking carnival editions. Each issue had the usual appearance, so far as the outer

pages were concerned, of a six-column quarto, except that a calendered paper was used, but upon the inner pages were shown illustrations of from sixteen to twenty floats in all the gorgeous colors of the brilliant pageant.

THE *Morning Herald*, Lexington, Kentucky, issued a magazine supplement with its issue of Sunday, April 8. It was a sixteen-page sheet with pages half the size of the regular paper, and contained a number of half-tones.

DANIEL S. FORD, late chief proprietor of the *Youth's Companion*, bequeathed nearly \$2,500,000 to charitable objects, the Boston Baptist Social Union being the medium through which the bulk of the amount is to be distributed.

FAIR HAVEN (Vt.) *Era*.—The greatest need of the *Era* is a new dress. A few of the ads. and display heads are a little crowded, but aside from these there is nothing to criticize. It has a good advertising patronage and covers its field well.

BUCKHANNON (W. Va.) *Delta*.—Neat ads. and good presswork are prominent features. Larger display heads, on the first page at least, are advisable. The consolidation of the *Delta* and *Knight-Errant* has resulted in a very satisfactory paper.

I SHOULD greatly appreciate it if those of my friends who are regularly sending me copies of their publications would note the change of address at the head of this department and act accordingly, as their papers are being forwarded at my expense.

A NATIONAL independent newspaper for the deaf, *Once-a-Week*, has been started at Evansville, Indiana, with Charles Kerney as manager. It enjoys the distinction of being the only newspaper for the deaf to be set on Linotypes and by union labor.

THE *Utica Herald*, one of the oldest papers in New York State, which has been financially embarrassed, was sold on March 6, after some spirited bidding, to the *Dispatch*, of the same city, for \$26,700. It is said both papers will continue publication as heretofore.

THE New York *Times* has secured the exclusive privilege of publishing a daily paper on the grounds of the Paris Exposition. This is a decided stroke of enterprise on the part of Publisher Adolph S. Ochs, and the exhibition of newspaper publishing will be done in a manner that will reflect credit on the American press.

CHARLES W. HENKE, New Paynesville (Minn.) *Press*.—I note that the recommendation made in THE INLAND PRINTER for October has been adopted, and the *Press*, aside from a few of the ads., which are a little crowded, is a very satisfactory paper. I consider box heads preferable to the electros you are running.

BERNE (Ind.) *Witness*.—Ads. are well displayed, presswork good, and the paper has a neat appearance. There is too much space on either side of the date-line; parallel rules to separate reading matter and advertising is advisable, and a lead or two more should be used between lines of Ionic when run as body letter in the ads.

ONE hundred and seventy-five members attended the annual meeting of the Nebraska Press Association, seventy-five of whom were accompanied by their wives. It was a very helpful session. A novelty was introduced in the shape of prizes for those who found the most typographical errors in the official program—a neat way to let the printer out.

EDMORE (Mich.) *Journal*.—There are several commendable points about the *Journal* and a few minor defects. It has an excellent supply of news, carefully made up, ads. are neatly displayed, and it is well printed. The line "From our Regular Correspondent" should be centered when used within the box-heads—it is too long to run at one side effectively; and avoid running the last line of a paragraph

at the top of a column, and also the use of the headline, "Additional Locals," on the first page. "Business Locals" is a good feature.

TOWANDA (Pa.) *Reporter Journal*.—An exceptionally neat appearing and newsy paper, attractively made up and neatly printed. There is not sufficient room for the "ears" on either side of the head-line and the title would look much better without them. In some instances another lead is advisable between head-lines and division rules. Ads. are all commendable.

CENTERVILLE (Ind.) *News Record*.—Commendable care is shown in the grading of short news items, of which there is a good quantity. In the ads. there is a tendency toward using too many faces of type, and too much display, giving them a crowded appearance in some instances. Don't use the 18-point Celtic so freely unless you can get more space between the lines. The paper would stand a little more impression to advantage.

G. L. DRUMMOND, Enid (Okla.) *Sun-Eagle*.—Competition and low prices are not peculiar to the Southwest—they are prevalent in even the most artistic centers. The *Sun-Eagle* ad. is good, and that of Parker's Book Store would be all right if the border scheme had been carried out with more care. In the main portion of this ad. "Bibles and Testaments" should have been in the same type; also "Popular Goods at Popular Prices."

In an edition of forty-two pages, crowded with carefully edited information and admirable pictures, the Minneapolis *Times* has set forth the commercial, political and social interests of the great Northwest in the new program of expansion. This "Northwest-Orient" edition, so-called, is a veritable encyclopedia of facts just now vital to American development and represents one of the most ambitious and successful ventures in the history of American journalistic enterprise.

J. F. SPENCE, Beatrice (Neb.) *Weekly Times*.—Your paper is nicely printed, well filled with news, and the ads. are particularly neat. Both the lines underneath the title need more spaces, and where such heavy rules are used between short paragraphs of editorial, at least one more lead on either side is advisable. Instead of splitting "Biggest Weekly Newspaper in Nebraska," it would be better to put this wording on one side of the head, and "12 pages, 84 columns," on the other.

ELMER E. SCHOOLEY, St. Paul, Minnesota.—To make such an ad. as the one upon which you request criticism effective, prices should have been used, but this is no fault of yours. As it now appears, "Open evenings till Christmas" should have been at the bottom and the hyphens at either end of "Suitable Holiday Gifts" omitted. "The Most Complete Stock in the City" was a good phrase to have been given prominence, but this could not be done to advantage without rearranging the whole ad.

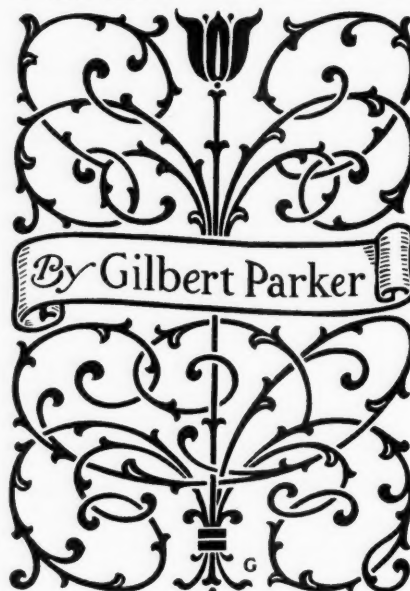
A. O. MURPHY, president, and S. K. Strother, secretary, of the Courier Printing Company, Taylorville, Illinois, have purchased the business, material, good will, etc., of the Taylorville *Democrat*, the oldest paper published in that city, and have consolidated the publication with their own, the *Courier*. Mr. Murphy advises THE INLAND PRINTER that he has been connected with the printing business since April, 1872, a period of twenty-eight years. The *Courier* is the leading Democratic paper of the county.

ASHLAND (Wis.) *Press*.—The appearance of the advertising columns would indicate that the time was ripe for an increase in rates or in the size of the paper, as thirty-two columns of ads. to sixteen of reading matter is hardly a fair deal to the subscriber. The ads. are nicely displayed, and the news columns are attractively arranged, although the first page would appear better if double heads were alternated with the display, and parallel rules used on either side

of the date line. A charge of at least 500 per cent above rates should be made for the ad. in the middle of the first page.

MEDIAPOLIS (Iowa) *News*.—It is only in a few details that there is any occasion for criticism of the *News*. The presswork is nicely done, a good quality of ink being evident, and make-up and ad. display are both carefully and creditably done. One ad.—that of J. B. McCray & Sons—shows too many large display lines. The top of the first page would look better if at least two of the heads were

## AN UNPARDON- ABLE LIAR



COVER-DESIGN.

By F. W. Goudy, Chicago.

smaller, to afford contrast—the third dash should be as long as the others. The wording, "Price, \$1 a year," etc., is too crowded; it would look better this way—"Price, \$1 a Year. Vol. IV. No. 1"—with em quads after "Year" and "IV."

TRADE papers are devoting a large amount of space to communications and discourses on trade propositions, and ridiculously low offers for advertising, apropos of which is the letter of a bicycle manufacturer which for the nerve of its request discounts them all. He asks the publisher to suggest some person in his employ who might be willing to buy a wheel at cost (\$17.50—probably its retail value). The manufacturer makes this munificent offer to the person whom the publisher suggests, relying for further remuneration upon future sales brought about through the advertising the recipient of the wheel will unconsciously give in the course of daily conversation. He frankly admits he is adopting this course in lieu of spending money for advertising. And to think that any man would have the audacity to make such an offer to a newspaper publisher!

THE *Tribune*, South Bend, Indiana, has arranged to give an exhibition of amateur photographs, May 12 to 19. Amateur photographers in that city and in adjoining towns in Northern Indiana and Southern Michigan, have been invited to contribute, and an interesting collection is looked for. The proposed exhibition is in no sense to be a contest. It is

arranged to create interest in the preservation by amateur photography of objects of historical and general concern, and to arouse more interest in amateur photography as an instructive and intelligent pastime. The publishers state they believe the result will be a novel display, and that it will attract much attention to South Bend as the home of some of the best amateurs in the country.

COLUMNS of comment and opinion have appeared in the newspapers anent the effort of Rev. Charles M. Sheldon to conduct a daily paper as "Christ would conduct it." As a newspaper the Topeka *Capital*, during the week Mr. Sheldon was in charge, was a failure; as a religious magazine in newspaper form it was instructive. To fill the first page of a paper, purporting to chronicle the happenings of the twenty-four hours just elapsed, with articles that would be exactly as timely and more appropriate in a Sunday magazine or the vacation number of a religious monthly, seems a highly inconsistent act for any man in his sober senses. Even the clergy, in many instances, have looked upon Mr. Sheldon's effort as ill advised. Rev. Dr. Lorimer, of Boston, preached a sermon on a text suggested by the Topeka incident, in the course of which he said: "When I consider the shortcomings of the church, I say we are in no position to tell the people how to run a newspaper or politics. It is our business first to show the world how to run a church."

THE New York *Times* will have a novel and unique exhibit at the Paris Exposition, from May to November, 1900. It will be the United States exhibit of a representative American newspaper. Arrangements have been made with the directors of the exposition to print the publication daily on the exposition grounds. The paper will be a complete one in all the details of a daily metropolitan newspaper, and will consist of from eight to thirty-two pages, as may be necessary. The latest news of the United States and Canada will be given, together with the current cable news of the world, and such local news of the city of Paris as will interest exposition visitors. The process of making the newspaper will be carried on in plain view of the millions of visitors during the exposition. The paper will be printed on a four-deck, patented, straightline perfected newspaper press, capable of printing, folding and counting 50,000 eight-page papers per hour. The composition, typesetting by machinery, stereotyping, etc., will also form a part of the exhibit. The paper will be distributed gratuitously to all callers at the exhibit.

C. H. BRONAUH, Fair Haven, Vermont, writes: "I have been thinking for some time that it would be practical to print a newspaper along the lines of the magazine. I mean I believe that if the people were educated up to it, a weekly of say eight pages, with a cover and of about the size of THE INLAND PRINTER, would catch right on. Now I want you to give reasons, if any you have, why such a paper would not be preferable to many of the unwieldy publications with which the people are afflicted. I have no doubt that one of the excuses you will offer for the non-practicability of such a size would be the lack of room for advertising. Why not add to and take from the number of pages as the demands of the advertisers encroached upon the news features? This could be done much easier than adding to the number of pages of an eight or even a six column paper. What press would be best adapted for such a paper? Could a jobber not be used for such a purpose? What size type would you use? Should it be leaded or solid? How many ems wide would you set it? What style headings would you use, and would you ever use larger than a double head? I believe these questions are all pertinent and I am thinking of making such a venture. Any advice you can give me will be gratefully received. I would appreciate it very much if publishers of small-page papers would send me copies of their sheets." *Answer.*—I have only one objection to a magazine form for a newspaper, and

that is a belief that the public would look upon it as a magazine and not as a newspaper. You may be able to make your paper so readable that this prejudice will be overcome and educate the people to believe that it is "the best thing that ever happened." A fair quality of paper should be used, 7 or 8 point type, three columns to the page, thirteen ems to the column. An occasional three or four line display head would be all right. I should lead the matter, 1-point leads preferred. Instead of objecting to this size on account of lack of room for advertising, I think the smaller the page the better it is adapted to give good positions. Certainly the number of pages can be increased as the occasion demands. I should use a cylinder press for the work, running at least four pages at a time; eight would be better. Of course a jobber could be used, but it would be poor economy.



ANTHONY O. RUSSELL, president of the United States Printing Company, died at his home in Norwood, near Cincinnati, Ohio, on April 8, at the age of seventy-four. The entire force of the United States Printing Company's local factories, numbering eleven hundred men and women, attended the funeral. With that kindness and consideration which has always characterized the treatment of their employes by the company, they were dismissed from work as soon as the announcement of the death of Major Russell, and paid in full for the time of their enforced idleness, an example that stands without a parallel among the great concerns of the country. At an informal meeting of the Board of Directors of the United States Printing Company, which had come together to attend the funeral of President Russell, Messrs. Joseph E. Hinds and John Hoge were appointed a committee to prepare suitable resolutions, and reported as follows:

WHEREAS, Conforming to the decree of nature, and answering the summons of the Great Ruler of the Universe, Anthony Octavus Russell has departed this life, and

WHEREAS, We desire to express the feelings of this Board of Directors over the sad event; now, therefore, be it

*Resolved*, That by the death of our late associate we have lost a wise counselor, full of years and sound judgment, a personal friend, a natural leader among men, a man with a warm heart and a generous nature, a man whom we had learned to honor and respect for his sterling integrity of character and tenacity of purpose. He was the founder of the firm of Russell, Morgan & Co., which was merged into "The Russell-Morgan Printing Company," and later into "The United States Printing Company," an organization of which any citizen might feel proud of being the head. He was the first and only president of the Russell-Morgan Printing Company, and the president of the United States Printing Company from its formation up to the time of his death; and be it further

*Resolved*, That while offering our most sincere and heartfelt sympathy and condolence to his bereaved widow and family, we feel that we should at the same time congratulate them on having enjoyed for so many years the association of so worthy and devoted a husband and father; and be it further

*Resolved*, That this board does by this resolution express its grief and regret at the loss of its fellow-member who has so long presided over its deliberations; and be it further

*Resolved*, That these preambles and resolutions be spread in full upon the minutes, and that a copy thereof, suitably inscribed, be forwarded to the family.

HON. MATT PARROTT, of Waterloo, Iowa, ex-lieutenant governor of that State, and widely known in newspaper circles, died at Battle Creek, Michigan, April 21, of Bright's disease. He had been ill since September 1, 1899. In January he was ordered South by his physicians, and went to Eureka Springs, Arkansas, where he remained about six



weeks. He then went to New Orleans to attend the convention of the National Editorial Association, of which he was elected president. After this he was compelled to abandon a trip to Europe. This was a great disappointment to him, as he had been appointed by Secretary of Agriculture Wilson an honorary representative to France to investigate agricultural conditions. Mr. Parrott was born in Schoharie, New York, May 11, 1837. He learned the printing trade at the age of thirteen, and all his life was a printer and publisher. He established the *Iowa State Reporter* in Waterloo, in February, 1869. He was elected State Senator in 1885, and lieutenant-governor in 1895. He leaves a widow and three sons.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

The latest paper-feeding machine patent, No. 645,162, is by William Bridgewater, of Leicester, England. The principle of its operation is shown in the drawings. In the upper figure the roller A rests on the paper, while B rotates and buckles the sheet. Then, as shown in the second figure, the bar *o* descends and holds the sheet, while A rises and allows the front end to project from the pile.

George P. Fenner, of New London, Connecticut, has made an improvement in paper-folding machinery, patent

cylinder. The gap in the cylinder is provided with supporting fingers, as H, which extend clear across the gap, and the cylinder has small grooves *j*, in which the ends of the guides drop, to make sure that the sheet shall not go under the guides. The whole arrangement tends to keep the sheet exactly true and flat at the time it is grasped by the grippers, *c*.

Robert C. Annand, of South Shields, England, has patented (No. 646,341) combinations covering a large newspaper web-printing and folding machine.

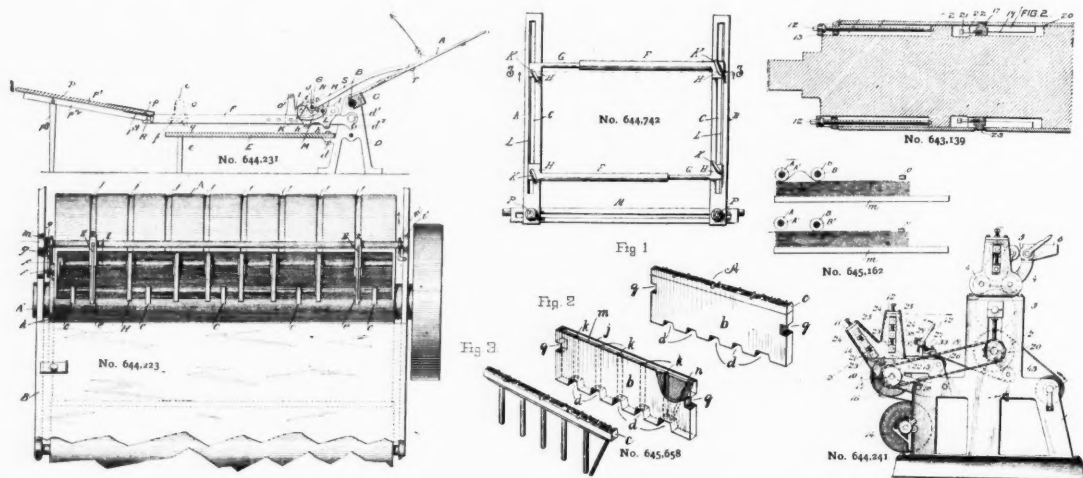
A novel printing-press patent is No. 644,241, by John E. Caps, of Kansas City, Missouri. It is designed for applying variously colored stripes or patterns in water colors to wrapping paper, bags, etc. The material to be printed passes along the tape 19, under the color-fountain 27.

A sheet-perforator has been patented by H. S. King, of Philadelphia, as No. 645,264, and assigned to the Chambers Brothers Company. It provides a counter-plate on a tape that may be pasted to the tympan.

A simple form of platen-press grippers, arranged to pull the sheet on all four sides, is shown as No. 644,742, by T. G. Jenkins and J. B. Wills, of Wheeling, West Virginia.

An arrangement of a printing-press cylinder to allow of two-page stereotypes for newspapers is the subject of patent No. 643,139, by B. H. Jordan, of Sharpsburg, Pennsylvania. Where the double pages meet he inserts an adjustable dovetail 17 on the cylinder, and so clamps the two that they will print flush.

Alfred Johnson, of New York, and A. J. Stone, of London, England, have patented, as No. 644,231, an arrangement for delivering slip-sheets between the printed sheets that are thrown down by the fly of a cylinder press. As the fly A descends, it pushes the carriage *o* to the table P,



No. 646,273, involving a combination of two sets of longitudinal traveling tapes and two transverse sets, for folding superimposed web-sections between the two.

A novel printing-bar or Linotype has been patented by Earl V. Beals, of Boston, as No. 645,658. He proposes to provide blanks of the form shown in Fig. 2, into which are to be cast a type-metal portion, as in Fig. 3, the whole forming a composite slug, as Fig. 1. By making these blanks of hard metal, and providing them in quantities for a Linotype or similar machine, he expects to save time in casting, and to produce a more accurate slug.

The Aluminum Plate & Press Company controls patent No. 644,223, by John Brooks and W. S. Huson. This is designed to insure the accurate taking of the sheet by the

whence it takes a slip-sheet by means of grippers, and carries it back over the freshly printed sheet, on the table E, as the fly returns.

#### A TESTIMONIAL.

THE INLAND PRINTER and I are old friends. Indeed, I can claim his acquaintance for a period dating back to the time of his birth. Although some years younger than I, and notwithstanding his occasional indulgence in grotesque and giddy garb, he has ever been able to give me good and wholesome advice, and he should have the intimate acquaintance of all progressive devotees of the "art preservative." I greatly enjoy his visits.—Charles L. Glass, Oswego, New York.





The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

"ADVERTISING HINTS AND HELPS," a small pamphlet, has been issued by H. L. Goodwin, Farmington, Maine. It is intended solely as an advertisement.

LORING COES & CO., Worcester, Massachusetts, sent out a portrait of the head of their concern as a souvenir of his eighty-eighth anniversary, which occurred April 22, 1900.

CORDAY & GROSS, St. Clair street, Cleveland, Ohio.—Your blotter is striking in its individuality, and should accomplish the purpose of bringing you good returns in business.

A BOOKLET entitled "A Brief History of Osteopathy," printed by Frank Shoop, St. Paul, Minnesota, is a very good specimen of neat composition and fine presswork.

W. K. DEEM, Knightstown, Indiana, sends two samples of printing—one a blotter, the other a card, in olive and red. The composition is neat, presswork good and colors harmonious.

THE Chicago office of Charles Hellmuth sends out a blotter for April with a three-color half-tone picture printed in inks of their make. Two attractive folders also accompany the blotter.

A COVER-DESIGN by George W. O'Neal, with Joseph J. Stone, Greensboro, North Carolina, is a neat piece of type, rule and border composition. Printed in gold on a deep green stock it looks very artistic.

J. JACKSON, London, Ontario.—The samples you submit are all good with the exception of the card marked No. 2, which is a very ordinary piece of composition. The Announcement, No. 5, in two colors, is very good.

FROM Harry A. Odell, San Francisco, we have received two copies of *Our Flag*, published on board United States Flagship Philadelphia, in the interest of United States sailors and soldiers. The paper is well designed for the purpose for which it is intended.

O. E. HARVIE, Mount Pleasant, Michigan.—Your composition is very neat and artistic, and presswork fine. Program of Farewell Banquet is neat in design, harmonious in arrangement of colors, and shows care in every detail. Other samples equally good.

THE Franklin Engraving & Electrotyping Company, of Chicago, is sending out a wall calendar, 10½ by 18 inches in size, on which a most artistic design is printed in colors and gold. Those of our readers who love beauty in design should send for a copy, not forgetting to enclose postage.

"DON'T Let the Cat Out of the Bag" is printed in red ink on both sides of a small cotton bag and mailed with tag attached by the Buckie Printers' Roller Company, Chicago. The card enclosed in the bag advises printers that "now is the time to send in rollers to be cast for summer use." The advertisement is a good one.

"SOMETHING GOOD" is a folder sent out by the Plaindealer Company, McHenry, Illinois, and is a good specimen of rulework—plain and neat. The design on front page is different from the usual character of such work, and shows originality on the part of C. D. Schoonmaker, who is responsible for its production.

J. P. FAHRELENDER, Grand Forks, North Dakota, sends a few samples of commercial work set in Engraver's Roman, which are very neat. Printed in blue ink on blue stock, they have a very attractive appearance. The color on envelope corner card in two shades of blue is the most artistic of the three submitted.

A PACKAGE of printing from Richardson, Owen Sound, Canada, consists of circulars, cards, programs, folders, etc., on which the composition is fairly up to the average, but the presswork on some of the samples might be improved. The best piece of work is the program of the Ladies' Musical Club, which is very neatly gotten up.

THE Raphael Fassett Lithograph Company, 76-82 Sherman street, Chicago, has issued a unique art calendar. Each month shows the title-page of some popular sheet music in the colors of the sheet published, and some sample pages of music are attached, making a musical as well as artistic calendar of it. The work is artistically designed and excellently printed.

VANDER LILES, foreman, Cole Steam Printing Company, Sanford, North Carolina, sends samples of commercial work, blotters, etc., the composition on which is tasteful and presswork generally good. The half-tones in the catalogue of the North Carolina Military Academy could be improved somewhat; otherwise the work is well done.

WOLF & BENTON, Alton, Iowa.—Your "Practical Specimens" are somewhat antiquated in style, though the composition and presswork are good. When you claim to be "up to date" you should substantiate your claim. The borders you are using went out of fashion in modern print shops some time ago. Your style would not do for metropolitan patrons.

THE George A. Miller Printing Company, Des Moines, Iowa.—The booklet, "About Clothes," which you printed for "The Utica," is a neat piece of composition and presswork. We agree with you about the half-tones not being as good as they might be. You should have turned the cut on inside front cover to read toward the title-page, not away from it.

THREE cover-designs from the office of the Scranton (Pa.) *Tribune* are good samples of what can be done with type and rule in the hands of a compositor who can use his brains as well as his fingers. Each is attractive in appearance and ornate in design. No ornaments or border have been used. The work shows care in execution from commencement to finish.

A SERIES of souvenir postal cards have been issued for Houston, Texas, by Henry B. Myers, New Orleans, Louisiana, showing views of the State capitol at Austin, the Houston High School, Cotton Exchange, etc., printed in half-tone. The ten cards make an interesting collection that will no doubt be prized by recipients thereof from their friends in the Lone Star State.

CONNER, FENDLER & CO have sent in one of their business cards, which is a tasty piece of composition and presswork. It is set in the new Camelot series, and run in brown, olive and gold on a yellow-tinted stock, making a harmonious combination. We understand the job was designed and executed by John McGee, with the Globe Printing Company, 7 Dutch street, New York.

Munson's *Money Saver* is a four-page advertising sheet, 9 by 12 inches, printed by J. E. Tonkin, East Hamilton, New York, for a local advertiser. The composition is well displayed in the advertisements, the make-up of the paper is good, and the presswork of excellent quality. A plain initial letter instead of the delicate fancy ones used at the beginning of articles would be more in keeping with the character of the paper.

EDWARDS, DEUTSCH & HEITMANN, the Chicago lithographers, have just turned out an excellent lithograph for the Peoples' Tobacco Company, Limited, of New Orleans. It shows two blacksmiths at the forge and is made with an intensely black background and highly colored effects in the high lights. The design, which is an exceedingly strong one, is enclosed in a green mat border, and makes a striking hanger.

HENRY LINDENMEYER & SONS, New York, have issued a new sample book of their cover papers, Imperial, Belgrade, Oriental, Manhattan and Santiago. All the papers are shown in a number of very attractive shades, and the printing on each color is in harmony with it, and is of use to printers when making selections of a color of ink or design to go on a certain color of stock. A price list is sent out with this very attractive book.

THE *Training School Advocate* is a 32-page and cover periodical published monthly at the Battle Creek College, Michigan. The work is done by students in the printing department of the college under the care of John D. Bradley, and is a neat and clean appearing paper, well filled with good reading. The office is evidently filled up with a stock of good, serviceable material. The ads. are well set, and the general appearance of the publication is attractive.

A CATALOGUE for the Jewett Typewriter Company has been recently gotten out by the George A. Miller Printing Company, of Des Moines, Iowa, which is a very fine piece of letterpress printing. It is of sixteen pages and cover—the size of page being 6 by 6½ inches, on heavy enameled paper, typographically excellent, and presswork artistic. It is printed in red and black, with cover in gold bronze on very dark green stock, which overlaps about half an inch. The work on it is first-class in every particular.

L. G. DYNES PRINTING COMPANY, Indianapolis, Indiana.—The few specimens submitted by you show a vast amount of work and patience expended to produce a very indifferent result. The use of so many types and borders and colors defeats the object in view of producing a good specimen of printing—and results in something nearly approaching a circus poster in appearance. Neat composition, few borders and quiet colors give dignity and refinement to commercial work.

H. J. HOLNESS, with Ballston *Journal*, Ballston Spa, New York, is a genius, for with "but about five job letters in the office that are usable," with no borders, no miter machine—nothing but a file to make corners with—he is able to turn out as neat looking work as many who have every appliance at their command and unlimited quantities of material at their disposal. His work is nicely balanced, well displayed and neatly set, and no doubt in a well-equipped office he would rank as an "artist compositor."

R. L. PAYNE, South Haven, Michigan.—The two copies of catalogue you send are the best evidence that you have made progress in the interval between getting out the first and the second. All traces of the crudity of style shown in the one have disappeared in the other, thus proving that

you have taken advantage of your opportunities to improve in composition. The ads. in the 1900 edition are up to date, and such as a good printer need not be ashamed of. You are in the right road. Keep at it and you will attain success.

THE Fuchs & Lang Manufacturing Company, New York and Chicago, has sent out a hanger advertising its photo-colortype inks—yellow, red and blue. The subject is a rather striking and realistic one, and printers on the list will not fail to notice it. The printing of the three-color half-tone is by the American Three-Color Company. "Have you seen it?" is what many users of inks are asking each other, which indicates that the hanger is creating comment. That is what is wanted when one is endeavoring to sell goods.

Two excellently printed specimen books come to us from the typefoundry of Otto Weisert, Stuttgart, Germany. One shows a number of new type faces and borders, together with an assortment of cuts and ornaments intended for menu use; the other, some excellent body faces and a few job fonts and borders. In the latter book is a folding sheet on which is presented several excellent border-designs, running into large sizes, well drawn and strong in character. Both books are well printed with the blackest of ink, with border in red.

By courtesy of J. M. Barnes, who is president and chairman, we are in receipt of a program of the banquet of the Seventh Night Club on March 17. This club is evidently composed of printers employed by the Brandow Printing Company, Albany, New York, and we have no doubt a very enjoyable evening was spent. The program is a tasteful affair, printed in chocolate and blue on pale blue deckle-edge stock. The composition is extremely neat and the presswork good. The club deserves to be complimented on its taste in getting out such attractive printing.

THE Tympalyn Company, Boston, Massachusetts, has had printed a booklet in colors, exploiting its invention as a great time-saver in the make-ready of forms. The forms of the pamphlet were made ready with Tympalyn and the printed book is first-class in appearance, the impression being remarkably even throughout. The claim is made that a saving of fifty per cent in time was effected by the use of its process. The work is from the press of the Oxford Print, Boston, and is of first-class quality throughout, being printed from ten forms in nine colors, and perfect register being maintained.

H. L. KRAMER, treasurer and general manager of the Sterling Remedy Company, has issued to the friends of his company a unique souvenir of the Spanish-American war, in the form of a Spanish silver peseta coin mounted in a gold band. The coin is one of a number recovered from the wreck of the Infanta Maria Theresa. It is Mr. Kramer's custom about the holidays to send to representatives on the road of wholesale drug concerns, a little token of remembrance and appreciation, and this year he procured a number of these coins from a broker, had them mounted and sent out to the traveling men with his compliments. Needless to say, the coins were greatly appreciated by every one who received them.

A NUMBER of well-printed trade publications reach THE INLAND PRINTER, and it is the intention of the management to notice these from time to time, but in some way the convention number of the *Canner and Dried Fruit Packer* has been overlooked. The issue was dated February 15, and is enclosed in a handsomely designed, engraved and embossed cover by the United States Printing Company, of Cincinnati. The paper contains a full report of the annual convention of the Packers' Association held in Detroit, fully illustrated. A number of colors of ink have been used in printing the illustrations and borders, and while the paper is open to criticism in some respects, it can be considered generally as a successful number.

IN the April number of THE INLAND PRINTER a review was given of an excellent publication named the *Black Diamond Express*. By an unfortunate error the issuance of this periodical was credited to the Delaware, Lackawanna & Western Railroad, when it should have been said it was issued by Charles S. Lee, the general passenger agent of the *Lehigh Valley Railroad*, whose literary tastes have been devoted for some years to the continuous publication of this periodical. It takes its name from the crack train run over the tracks of the Lehigh Valley Railroad. An apology, which is cheerfully made, is due to Mr. Lee for the inadvertent statement, with the hope that our readers will send in many applications for this excellent specimen of neat typography and artistic presswork. Mr. Lee's official address is Room 318, 26 Cortlandt street, New York city.

ENGLAND and America have already contributed excellent volumes in the way of "specimen exchanges," and now Japan has added her contribution to the books now before printers. Through the courtesy of the Tokyo Tsukiji Type Foundry, Tokyo, Japan, THE INLAND PRINTER has received a copy of the "National Printers' Specimen Exchange" conducted by that enterprising concern. If the publishers of this book could have seen the interest manifested in the office of THE INLAND PRINTER when the work arrived, they would have felt in a great measure repaid for the amount of work they have put upon it. The book is on exhibition in THE INLAND PRINTER office, and callers can examine it at any time. It will not be possible to describe the work in a notice of this kind, but it is a revelation to some of the printers on this side of the world. The specimens seem to be by a number of different processes, such as letterpress, lithography, photogravure, steel and copper plate, etc., and show an amount of originality in design and delicacy of coloring seldom seen anywhere. The book is substantially bound in drab cloth and neatly

stamped in gold. The manner of making the cover hinges and the unique silk cords front and back at once attract the binder.

"THE WATCH OF THE WORLD" is the appropriate title of a calendar printed and issued by W. Williamson, 1 and 3 North Clark street, Chicago. In the center is a disk on which is a map of the world in colors, from which radiate the names of all the towns of importance in the two hemispheres. Outside of this is another circle on which the hours and minutes for twenty-four hours are printed. The center disk revolves, and by setting the star, which is Chicago, at, say, twelve noon, the time at any other place on the globe is instantly discernible. Apart from the fact that it is a well-printed card, it is an educational piece of work, and Mr. Williamson is to be congratulated on his enterprise in sending out what will no doubt prove a valuable piece of advertising. On the back of the card is printed a perpetual calendar for 310 years, with explanation in five languages.

THE American Three-Color Company, 161-169 South Canal street, Chicago, whose work in the three-color half-tone line is so well known, has prepared for the 1901 calendar trade a fine line of three-color calendars. These include a large variety of subjects, such as landscapes, marine views, fruit, animals and general illustrations. The calendars are made in a number of different sizes, and some have tinted backgrounds and gold borders. The company is also putting on the market an excellent line of blotter designs ready for the printer to add whatever printing is necessary. They also issue small colored pictures for advertising purposes intended to have an advertisement printed upon the back. Full particulars about any of these goods can be had by addressing the company. Particular attention is directed to the insert shown in another part of this issue.

EVERY business man uses blotters, and for that reason blotters are a very popular advertising medium among advertisers who appeal to business men. A brightly illustrated, cleverly worded blotter is a big help in the modern struggle for the consideration of the busy business man. Of the scores of blotters that come to our desk few are such thoroughly good advertisers as the series that The Standard Engraving Company, 630 Chestnut street, Philadelphia, is sending to advertisers and catalogue-users throughout the country. The Standard people are mailing a new blotter every week, in a sort of continued story about their business. Each blotter is printed in two colors, illustrated by a clever design, and with a bright, catchy bit of wording. The Standard Engraving Company will send this series of blotters to any business man who will write on his business letter-head.

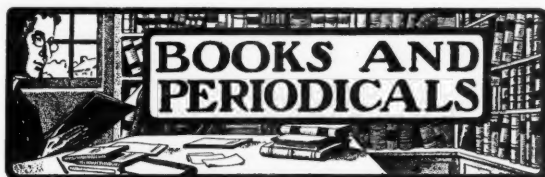
THE INLAND PRINTER has received from the advertising department of Armour & Co., Chicago, its calendar for 1900. There are twelve separate leaves, one for each month, and an extra title design, tied together with silk cord. The designs have been reproduced by lithography, the work being by the American Lithographic Company, New York. The designs are by John Dee Wareham and William P. McDonald, and were the accepted designs in the recent \$1,000 competition instituted by the advertising department of Armour & Co. It is difficult to give any conception of the beauty of the calendar in a printed description. Each design is different, but the general idea of a mounted knight in armor, with a decorative floral border, and symbol of each month, runs through all. The designs are excellently drawn and harmoniously tinted. The calendar is without doubt one of the handsomest of the year.

A UNIQUE pamphlet has been issued by Charles S. Lee, general passenger agent of the Lehigh Valley Railroad, 26 Cortlandt street, New York, entitled "Lehigh Valley as Seen From the Train." It is what might be called a combination booklet and folder of forty-eight pages, illustrated with beautiful half-tones, and well printed in old style type. The cover is of white cardboard with artistic colored picture on the flap, which extends partly across the first page when folded. The work is by the Chasmar-Winchell press, New York, and is well done in every particular. From the same railroad company we have another booklet printed by John A. Lowell & Co., Boston, describing the "Land o' Lakes." It is printed in brown and green, and very interestingly describes and illustrates the route of this picturesque railway. A copy of the pamphlet entitled "The Land o' Lakes" will be sent free by writing to Mr. Lee, but the book first referred to, called "Seen From the Train" will only be sent on receipt of 6 cents in stamps.

A COPY of "King's Views of New York's Rapid Transit Tunnel," published by Moses King, New York, has been received by THE INLAND PRINTER. Besides being a good piece of work, it is deserving of special mention for the reason that the job was done so quickly. The publication consisted of sixteen large pages, 10 by 15 inches in size, with sixty half-tone and line engraved plates, including four full pages of illustrations, and was printed upon enameled stock. Mr. King writes that the job was taken to the Blanchard press of Isaac H. Blanchard & Co., whose foreman is Charles H. West, at 9 o'clock on Thursday morning. Although Mr. West did not get the last of the copy until late Thursday night, on Friday night Mr. King had copies of the paper complete. On Saturday the entire edition of 10,000 copies was folded, wire-stitched and ready for delivery. The job is certainly a creditable one when the amount of work on it is considered, and even under ordinary conditions, with a good deal more time at the disposal of the printers, we doubt whether it could have been turned out in much better shape. Mr. King has also favored THE INLAND PRINTER with a copy of "New York Views," giving one hundred and forty excellently printed half-tones of

buildings in New York city. This is a thirty-two page paper, with cover, about the same size as the other work, and was printed by Bartlett & Co., of the Orr press. We understand that 800,000 copies of this paper have already been issued.

A BOOKLET of sixteen pages and cover,  $3\frac{1}{2}$  by 5 inches, entitled " $\frac{1}{2}$  of a Century," has been gotten out by the Wagoner Printing Company, Galesburg, Illinois, for a local grocery house. It is a peculiar work, yet somewhat fascinating. A tint-block  $1\frac{1}{2}$  by  $3\frac{1}{2}$  inches is printed  $\frac{1}{4}$ -inch from the back and  $\frac{3}{8}$ -inch from the head in a strong, red color. Over this is printed the type page,  $1\frac{1}{2}$  by  $2\frac{3}{4}$ , in Jenson type in black. In the wide white margin at sides and bottom are printed cuts of groceries—pickles, fruits, preserves, hams, etc.—somewhat crude in design and execution, but in keeping with the oddity of the general plan. Except the making of the zinc etchings all the work was done in the shop of Wagoner Printing Company. Not knowing to the contrary, and overlooking the cleanly appearance of the booklet, it might be imagined it was printed in the early part of the seventeenth century. The Wagoner Company makes a specialty of getting out this kind of printing.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE article on long-distance photography in *Pearson's Magazine* for May will prove of great interest to amateurs as well as professionals. Some remarkable specimens of photographic work are shown in connection with the article.

E. C. PEIXOTTO, the artist, has been spending the winter in Paris, and has made a brilliant series of illustrations showing the Exposition buildings. They will appear in the May *Scribner's*, with a brief article by Mr. Peixotto, giving his personal impressions.

THE *Hotel Monthly*, Chicago, has issued in very neat form a 55-page booklet called "Appleton's Barkeepers' Guide By Which to Mix Drinks." It is printed on buff bond paper, bound in flexible leather, round cornered, and makes a very convenient vest-pocket reference book for the class of people for whom intended.

*Advertising Experience* for April is as well printed and as interesting as ever. In the leading article advertising men discuss "The Craze for Replies." The department of "Helps for the Catalogue Maker" contains a number of attractive half-tones, and the other departments are helpful. The cover-design in three printings is suggestive of the season.

THE February issue of the *China Decorator*, a monthly journal devoted to the art of painting on glass and china, has been received. It is full of hints, suggestions and practical articles in that particular branch of art and also contains a number of excellent cuts. The magazine is published by the China Decorator Publishing Company, of New York.

A DIRECTOR of the Standard Oil Company has recently published in *The Independent* an article declaring trusts to be good for the workingman. To the May *Century*, Andrew Carnegie, of the Carnegie Company, which rivals the Standard Oil for first place among the world's great corporations, will contribute an essay taking the same ground. In this article, which bears the title "Popular Illusions About Trusts," the great steel manufacturer argues that the evils of trusts are generally self-corrective; that no trust can live long unless it secures a virtual monopoly of the commodity it deals in; and that "the only people who have reason to fear trusts are those who trust them." In the same magazine

"The Real Danger of Trusts"—their menace to the independence of the individual and the state—will be pointed out in a vigorous editorial.

THE *Show Window*, edited by L. Frank Baum, Chicago, is growing in interest from month to month. It is the official organ of the National Association of Window Trimmers of America, and contains an amount of information in this line to be had through no other source. Its half-tone illustrations of window display are worth more than the price of the publication. No storekeeper can afford to be without such a magazine. Its suggestions for Easter window decorations in the special Easter number are a treat to even the uninitiated.

THE *Journal of Printing and Kindred Trades of the British Empire*, published by Eden Fisher & Co., London, England, comes enclosed in an advertising booklet  $1\frac{1}{2}$  by 9 inches in size. This booklet extends across the center of the paper like a band, and can not fail to attract the attention of every recipient of the paper. It is intended to advertise the publication and undoubtedly does it in an effective manner. A booklet of this kind could not be mailed with publications entered as second-class matter in the United States, without subjecting them to third-class rates. Foreign publications are showing an unusual amount of activity and business enterprise, and the amount of advertising they carry leads one to believe their efforts are being crowned with success. The *Journal* contains a number of interesting articles pertaining to the trade, with several excellent half-tones, but the setting of the advertisements is not what would be called tasty in this country, and the scattering of these through the reading pages and printing the various forms in different colors of ink are anything but pleasing to printers on this side of the pond.

"PAROXYSMS" by R. F. Wilson, Chicago, has recently been placed on all the news stands, and seems to be taking well, as the first edition of 5,000 is nearly exhausted. It is a



36-page pamphlet, 6 by 9 inches, of jokes, funny stories, etc., and aside from its literary merit is interesting because the entire work—text, illustrations, ads. and the cover—are



printed from zinc etchings made from pen drawings by the author. The paper sells for 10 cents, and is "published spasmodically" by Mr. Wilson, who uses the editorial "we" and "our" quite frequently and amusingly on the first page of his unique production. The cover is reproduced herewith.



THE Merchants' Sample-Card Company is now located at 33-35 Sullivan street, near Grand, New York.

MARQUAM & WILDER have purchased the printing plant and business of Pennington Brothers, Decatur, Illinois.

THE firm of Donohue, Henneberry & Co., 407 Dearborn street, Chicago, has been changed to Donohue Brothers.

NEWARK, New Jersey, has a new printing firm called the Groebe-McGovern Company, located at 75-77 Clinton street.

W. M. LINN & SONS, printers, Columbus, Ohio, have removed their office from the Chittenden Hotel block to the Clinton building, where they have better quarters.

THE Suffolk Engraving Company, of Boston, now has its plant in full running order again, and has entirely recovered from the effects of the fire at 275 Washington street.

THE Des Jardins Type Justifier Company, of Hartford, is making arrangements to place a number of machines in actual use, attached to Thorne typesetting machines.

WILLIAM B. SCOTT, who has been identified for some years past with the type and printers' supply business, is now connected with the Keystone Typefoundry of Philadelphia.

W. S. PARKER, of the Chicago Ad.-Setting Company, has removed his printing-office to Grossdale, Illinois, where the work will be continued the same as in Chicago. Mr. Parker retains his city office.

E. W. GREENE, formerly with the Suffolk Engraving Company, of Boston, is now connected with the Standard Engraving Company, of Philadelphia, and will look after their outside business.

LYON & ARMOR, printers, Philadelphia, have moved into larger quarters at 27 North Sixth street. They have been located for seven years at 44 North Fourth street, but their growing business compelled the removal.

W. S. WILSON, of the *Herald*, Auckland, New Zealand, was in Chicago recently, and favored THE INLAND PRINTER with a call. N. Sapsford, of Brisbane, Queensland, Australia, has also visited Chicago, on his way to Europe.

OSCAR BINNER, president of the Binner Engraving Company, Chicago, has left Chicago, and established a branch office in New York city, where he will look after the Eastern end of the business with the additional title of resident manager.

THE Morris Press succeeds the Morris-Umphevent Printing Company, at 915 Sansom street, Philadelphia. An attractive circular announces the reestablishment of the office and the change in the firm name. Valentine Morris is president and manager.

H. J. DIDDAMS & Co., printers, Brisbane, Australia, are now located at 219 to 223 Adelaide street, having moved from their old quarters in Harper's buildings, Elizabeth street. A tasty notice announcing the change has been received by THE INLAND PRINTER.

FLEMING & CARNRICK, engravers and printers, New York, have removed their business office from the Steeple

building in West Thirteenth street, to room 312 Cable building, 621 Broadway. The printing department is at 520 West Broadway, corner Bleecker street.

THE Aetna Engraving Company has been consolidated with the Barnes-Crosby Company, Chicago, and the entire equipment and staff transferred to the Times building. Mr. Eugene C. Miller, president of the Aetna Engraving Company, becomes a stockholder in the Barnes-Crosby Company.

THE third annual convention of the Allied Printing Trades Council of New York State will meet in New York city, May 23, at 10 A.M. The sessions will be held in Grand Central Palace, Lexington avenue, Forty-third and Forty-fourth streets, where the Printing Exposition will be in progress.

THE Miehle Printing Press and Manufacturing Company of Chicago has opened an office at 210 Sansome street, San Francisco, for the sale of their presses on the coast. The office is in charge of Ernest H. Palmer, who has been for many years associated with the printing fraternity on the Pacific coast.

PAUL NATHAN's book, "How to Make Money in the Printing Business," is announced as coming out in May. It will comprise 400 pages, and will be looked forward to with interest by the large body of printers in the country who have become familiar with Mr. Nathan's writings through the trade press.

RICHARD J. MURPHY, who for years was actively engaged in newspaper work in Chicago and who was especially well known as press secretary of the World's Columbian Exposition, has become proprietor of Grand Boulevard hall, recently erected at the corner of Forty-seventh street and Grand Boulevard, in that city.

ROBERT L. TATEM, a prominent member of Philadelphia Typographical Union, No. 2, and the successor of James J. Dailey on the Board of Trustees of the Childs-Drexel Home, is a candidate for reelection. Mr. Tatem has been endorsed by sixty-one of the most prominent local unions, and therefore has a fair chance of election.

THE Harris Automatic Press Company, Niles, Ohio, has arranged for a half section at the mammoth printing exposition and fair to be held in the Grand Central Palace in New York, May 2 to June 2, and will show three presses, two "Little Wonders" and one "Big Brother." They extend an invitation to the printing fraternity to call and examine their wonderful presses.

THOMAS H. BELL, president of the Bell Chalk Plate Company, Cleveland, Ohio, was elected school director of the city of Cleveland, on April 2. He has been a member of the school council for two years and president of that body, and his promotion by the will of the large majority of the voters of the city to the highest office, save that of mayor, is a fitting tribute to his integrity in discharging a public trust.

CHARLES E. HAWKES, formerly of San Francisco, is now located in Chicago. Mr. Hawkes is well known in Typographical Union circles, has always been active in the cause, and was a member of the historic "shorter work-day committee." A friend of Mr. Hawkes, when asked why the former resident of the coast had moved to Chicago, remarked, with a smile: "So as to be nearer Indianapolis." There may be something in this.

CAPT. HENRY DRISLER, for twenty-two years with Harper & Brothers, has purchased an interest in *Frank Leslie's Popular Monthly*, and been elected a director and treasurer of the Leslie house. He will, in conjunction with Frederick L. Colver, the president, manage the company's affairs. Mrs. Frank Leslie remains as editor, with Henry Tyrrell as managing editor, H. M. Eaton art manager, and Charles Schweinler as mechanical superintendent. F. C. Jappe, the



secretary, and Charles D. Spalding, Robert C. Wilson and Robert Frothingham, the advertising representatives, have each acquired an interest in the stock of the company.

IN 1868 Thomas R. and D. R. Harper founded the firm of Harper & Brother, printers, Philadelphia. The business has grown steadily and in 1894 they erected the Harper building, 200 South Tenth street. They have just incorporated their business under the name Harper & Brother Company, with the original members as president and treasurer and Mr. J. B. Minton (who has been identified with them for the past twenty years) secretary.

THE Report Publishing Company has been incorporated at Lebanon, Pennsylvania, with a capital of \$50,000, the incorporators being Joseph A. Sowers, E. U. Sowers, J. L. Lemberger, J. P. S. Gobin, James Lord and Ira M. Rutter. The new concern succeeds the Report Publishing Company, Limited, which was started eighteen years ago in a small way by the two gentlemen first named as incorporators. The firm employs about sixty hands.

MR. E. H. WIMPFHEIMER, one of the best-known gentlemen connected with the ink trade in the United States, has resigned his position with the Jaenecke Printing Ink Company, of Newark, New Jersey, and informs THE INLAND PRINTER that he has left Newark for good. He has interested himself with the well-known ink firm of Sigmund Ullman Company, One Hundred and Forty-sixth street and Park avenue, New York, and will look after his trade with this firm back of him. He intends to visit all of his old friends at the earliest opportunity, and his genial presence may be looked for in many of his old-time printing-office haunts before long.

A. D. SHERIDAN, formerly Chicago manager for T. W. & C. B. Sheridan, has bought an interest in the Osborne Company, manufacturers of calendars, 253 Broadway, New York, and assumed the position of secretary. Mr. Sheridan writes that, believing the field opening up in that line to be so much greater than in the machinery business, he decided to identify himself with that concern. The Osborne Company is one of the oldest manufacturers of calendars in the United States, and in addition to this business does a full line of commercial three-color work of high grade. The company has an up-to-date factory in Newark, all the machinery being run by individual motors.

WORK at the envelope factory in Hartford, Connecticut, which makes stamped envelopes for the Postoffice Department, has been remarkably active since the beginning of the year. In February an aggregate of 90,000,000 of envelopes was produced, making the month one of the leading periods of four weeks in the history of the works. Recently a day's order was for 3,000,000, and it is not an uncommon occurrence at the present time for an order of that magnitude to be received in a day. The capacity of the works is a daily product of 3,000,000, with the three hours' running at night. The demand for envelopes is thus in its way a pretty fair barometer of business. With the increasing production there is every reason to believe that the business of the country is growing in activity and importance.

CLOSE upon the failure of Harper Brothers, another long-established publishing house suspends. It is that of D. Appleton & Co., whose circular, issued last month, announces "the suspension of our personal operation of the business which three generations of our family have uninterruptedly and successfully pursued." The necessity for the suspension arises largely through the extension of their business on the instalment contract basis (which contracts amount to fully \$900,000, now outstanding). An idea of the lock-up of capital involved in carrying on such a business as this is given in the single fact that out of \$3,604,028 of assets, there is \$830,000 in plates and stock in process, besides \$360,000 in

the plates of special books. The trouble is that their capital (their surplus is shown at \$446,398) is inadequate to the carrying of a business that involves so long waiting for instalment sales to mature. As the matter is put by one paper, there is "no such interior decay as caused the Harper troubles, but rather an unwise use of some of the less legitimate commercial methods which are resorted to by furniture, sewing-machine and piano dealers."

AN examination of the English trade publications convinces one that makers of American machines are getting quite a foothold in the British Empire. In the advertising pages can be seen pictures of the Goss three-deck straight-line newspaper press; the "Dispatch" and "Standard" presses of the Babcocks; a number of the Scott rotary web machines, as well as their two-revolution letterpress machines and lithographic presses; the "Century" press of the Campbell Company; the Miehle press; the Cox "Duplex"; the Alumographic rotary; the electrotype and stereotype machinery of Wesel; the Royle routing machinery; the wood goods of the Hamilton Company; the Perfected Prouty press; the Golding jobbers; the "Colt's Armory" and the "Universal" presses; Cottrell presses; Whitlock presses; the Dexter and the Brown folders; the Harris Automatic press; and all of the machinery and specialties of the firm of R. Hoe & Co. These are only a few of the American machines taken at random from the advertising pages of some of the British journals, and by no means complete the list. In addition to machinery, it will be noticed that many of the standard type faces of America are being adopted by printers abroad, and the advertising pages of many of the foreign trade magazines contain the well-known faces and borders so common on this side.

#### THE YOUNGEST PRESSFEEDER IN THE WORLD.

D. E. Cusick, printer, Danville, Illinois, claims to have the youngest pressfeeder in the world. The feeder is his son Leslie, a lad of seven years. The boy feeds an 8 by 12



Gordon press, which is operated by an electric motor, and has made a record of 1,500 envelopes in one hour, not spoiling over twelve on the entire run. He is a very energetic little fellow, and no doubt will be a great help to his father when he gets older. Mr. Cusick has issued a blotter advertising his business, which he has distributed quite extensively in Danville. We reproduce the cut used on the blotter, showing the press and its little feeder.

ADVERTISERS may patronize a publication simply for the social influence of the publisher.—S. O. E. R.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this Journal.

**No 12345** THIS is a facsimile impression of the Model No. 27, Type-High Numbering Machine without which no printing outfit is complete. The price is only \$12.60. It is a stock machine for instant shipment and is made by The Bates Machine Company, 346 Broadway, New York.

#### THOSE NEW CARD WALLETS.

Just the right size for holding business cards. Progressive printers sell them like hot cakes to merchants with advertising matter printed on three sides. Every one is carefully preserved; they do not wear out; needs no talk to sell them. Get sample and prices. Myers' Printing House, 617 and 619 Camp street, New Orleans, Louisiana.

#### FAMOUS WISCONSIN FISHING RESORTS.

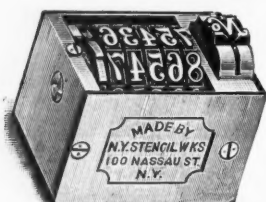
Waupaca, Fifiel, Butternut, Ashland and many others are easily reached via Wisconsin Central Railway. Fast trains leave Central Station, Twelfth street and Park Row (Lake Front), Chicago, every day. Illustrated summer pamphlet is yours for the asking. James C. Pond, general passenger agent, Milwaukee, Wisconsin.

#### SOCIETY ADDRESS CARDS.

This is the month in which conventions and grand bodies of the secret societies begin to meet, and the members are looking for address cards for use on these occasions. Printers will find it to their interest to cater to this demand. The Milton H. Smith Company, Rochester, New York, carry the largest and most attractive line in the world. If you have not their catalogue write for it, enclosing 5-cent stamp for postage.

#### THE APEX NUMBERING MACHINE.

The accompanying cut illustrates the new Apex Numbering Machine, for which a patent has just been granted to the New York Stencil Works, 100 Nassau street, New York city, who are the manufacturers of the machine. While this company has recently entered the field as manufacturers of typographical machines, they have been making numbering machines for a great many years, and the experience gained in this field has enabled them to produce the "Apex," which they claim represents all that is best in this line.



#### THE DEXTER FEEDERS.

The readers of THE INLAND PRINTER will be glad to learn that the Dexter Folder Company is placing upon the market its printing-press feeding machines. In New York city, where a number of these machines are being supplied,

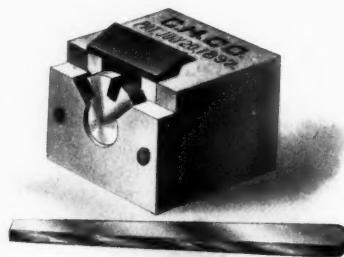
good results are being secured and the very best of satisfaction given. There are many points of interest and essential value found on these machines which will warrant investigation. The Dexter Company also reports several orders for their large combined folding and wire-stitching machines, as well as a good number for their automatic pointing and standard machines.

#### MAKING QUADS ON THE LINOTYPE MACHINE.

Patterson & White, of Philadelphia, have patented a quad mold to be attached to Linotype machines, by which quads can be cast by the barreland at only the price of the metal. It is an attachment which users of the Linotype will appreciate, especially those who do jobwork in connection with Linotype composition. An attractive circular describing this mold has been issued by the company, and will be sent to any one interested on request. Their address is 518 Ludlow street, Philadelphia.

#### FOR PERFECT REGISTER.

The remarkable increase in color printing, and especially the high-class three-color processes, has made it necessary to devise a more convenient method for securing register. The Challenge patented narrow margin register hooks meet the requirements. They are used in connection with sectional blocks, which are now made in type metal, iron or brass, as may be desired. The hooks are placed on all sides of each



plate, and by the use of the small key, as shown, the hook on one side is released, the one opposite is tightened and the plate moved the smallest fraction of an inch. As each plate is registered independently a whole form of plates is easily and quickly brought into perfect register. Parties using these hooks claim a saving of one-half the time and more accurate work than possible by any other method. Circulars may be obtained of typefounders or the Challenge Machinery Company, Chicago.

#### NEW YORK, ONTARIO & WESTERN RAILWAY.

Passengers from Chicago and the West by way of Suspension Bridge and Niagara Falls should travel from Suspension Bridge to New York city by the New York, Ontario & Western Railway. This line traverses one of the most picturesque portions of New York State, the scenery along the line from one end of the road to the other being a continual panorama of delightful views. The road reaches a number of important towns in New York State, such as Oswego, Oneida, Randolphville, Rome, Utica, Delhi and others, and traverses a section of the State not covered by other lines. Trains are equipped with reclining cars (seats free), Wagner's buffet sleeping cars, and day coaches, in both directions. Passengers from Chicago leave via the Wabash Railway from the Dearborn station, and are carried without change of cars to New York city. All trains run by way of Niagara Falls, giving passengers ample time to view the world's greatest wonder. Lowest rates of fare can be obtained to all points West, the prices being from \$1 to \$3 cheaper than other lines. Folders fully

# Sample

PRINTED DIRECT FROM THE

## New Ribbon-Face Type

Boston, May, 1900.

Up-to-date Printers,  
Everywhere, U. S.

Dear Sirs:

This is a sample of circular work printed direct from the face of the new Typewriter Type, on an ordinary printing press.

Please remember that the type does it all. You simply set up the type in the usual way and print your circulars. No process, no manipulation, no royalties, "no nothing". Just "straight printing" from the patented face of the new Typewriter Type on your press.

The old-style Typewriter Type printed sharp and smooth, giving results very unlike the dull impression and "ribbon effect" of actual typewriting. No one is today satisfied with such work.

In the new patent-face Typewriter Type you are offered that which will exactly imitate typewriting--"ribbon effect" and all; and this without manipulation or any extra "process" whatsoever.

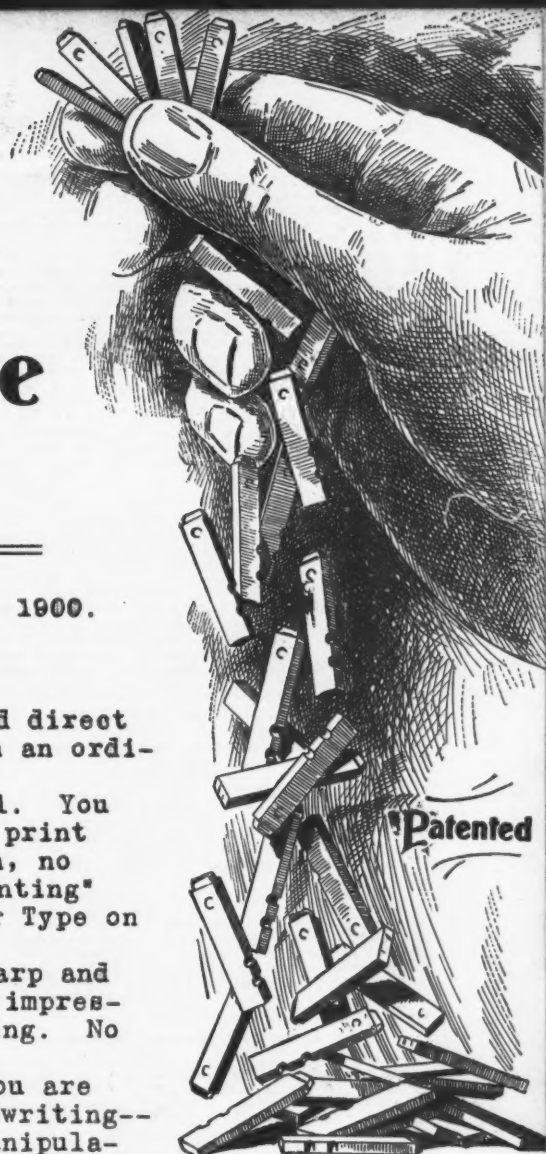
Neither is there any "royalty" to pay. You buy the type outright and go ahead, making the profit which certainly lies in this class of work.

The more this type wears, the better it imitates. It does not fill up with ordinary printing.

The price of such a special type must be somewhat higher than for a face which gives none of its advantages, the matrices being expensive and the manufacture of the type being slow and difficult. But, compared with the cost of any other method with like results, the price to the printer is very low.

Circular fonts (for full letter sheet composition) of 20-A, 100-a, \$12.00. Weight, 12 lbs.

Please examine this printing, and let us hear from you at once. We have a money-maker for printers in this new Typewriter Type, and want you to profit by its purchase and use.



MADE AND SOLD BY

## The Typewriter-Type Company

C. S. WADY, Manager.

146 Franklin Street, BOSTON, MASS.



Sample

# New Ribbon-Face Type

Boston, May 1, 1900.

My dear Mr. [Name],

Enclosed, I have

for you a number of specimens of the new type which I have

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The Typewriter-Type Company

116 Franklin Street, BOSTON, MASS.

MADE AND SOLD BY



describing the road can be obtained by addressing J. C. Anderson, General Passenger Agent, 56 Beaver street, New York, or E. T. Monett, General Western Passenger Agent, Marquette building, Chicago.

### "RIBBON-FACE" TYPEWRITER TYPE.

The following, taken from the editorial columns of *Printers' Ink*, of New York, concerns all printers who are interested in the reproduction of imitation typewriter circulars:

"The Typewriter Type Company, of 146 Franklin street, Boston, Mass., produces a typewriter type that has the exact 'ribbon' effect that ordinary typewriting possesses. It is used on an ordinary printing-press and will probably in course of time supersede the 'fac-simile' processes now in use."

See insert.

### WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

### BOOKS.

**A BIT**, and another bit—two bits, 25 cents—brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it if you're interested. OTTO KNEY, Madison, Wis.

**BOOK OF DESIGNS FROM TYPE**, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

**COMPLETE PRICE LIST FOR JOB PRINTING.** Good for any locality. A backbone stiffener. Intended for daily use. 75 cents, or two for \$1. D. RAMALEY, Box A, St. Paul, Minn.

**CONTESTS in Typographical Arrangement**, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

**DECEMBER, 1899, INLAND PRINTER**—We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 20 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

**DRAWING FOR PRINTERS**, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

**ELECTROTYPING**, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

**ESTIMATING BY PERCENTAGE**, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY, Chicago.

**FOR SALE**—Seven rare volumes INLAND PRINTER: 1885, 1886, 1887, 1888, 1889, 1890, 1891, bound in half Russia, in perfect order; price for set, \$15.75. J. E. RAMSEY, 165 Broadway, New York.

**HOW TO IMPOSE FORMS**—Most practical, complete and handy system ever devised. NEW. No printer's "kit" complete without it. Twenty-five cents (silver). FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Conn.

**JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon**, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7½ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 116 Nassau street, New York.

**MAKING READY ON JOB PRESSES**, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

**PRINTER'S CYCLOPEDIA**—Eighty solid pages valuable recipes, padding and roller compositions, tables, ink reducers, varnishes, embossing, imposition of books, estimating, etc.; lifetime collection by first-class printer. Twenty-five cents. A. PEMBERTON, 174 Niagara street, Buffalo, N. Y.

**PROOF-READING**, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

**THE INLAND PRINTER CUT AND ORNAMENT BOOK**, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

**THE NINE-HOUR DAY WAGE CALCULATOR**—Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from \$1 to \$25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, \$2.00, postpaid. INLAND PRINTER COMPANY.

**THE THEORY OF OVERLAYS**, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 116 Nassau street, New York.

### BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**AN EXCELLENT OPPORTUNITY FOR A WIDE-AWAKE HUSTLER**—For sale: Half interest in well-established job printing and rubber stamp plant to good, reliable party competent to take charge and run to the interest of both parties; \$1,500 to \$2,000 cash required; this is an opportunity that will bear thorough investigation. B 676, INLAND PRINTER.

**BEST LOCATED JOB OFFICE** in best Ohio manufacturing city of 45,000 population; three job presses, pony cylinder, wire-stitcher, 175 fonts job, 750 lbs. body. 25 fonts wood type, rule, borders, etc.; good reasons for selling. B 728, INLAND PRINTER.

**BOOK AND JOB OFFICE** for sale, \$650 cash; established trade; investigate. W. G. MAXSON, West Liberty, Iowa.

**COUNTRY NEWSPAPER**—Who wants to buy a good Democratic weekly, in central New York, at a low price? Only those who have some money need answer. B 698½, INLAND PRINTER.

**FOR SALE**—Controlling interest in one of the largest printing-offices in the country, doing a business of \$250,000 yearly; specialties, railroad and art catalogue work. B 38, INLAND PRINTER.

**FOR SALE**—Country newspaper and job office in live Michigan town, population 2,500; good opening for live man; \$3,000 takes the plant. B 710, INLAND PRINTER.

**FOR SALE**—First-class, up-to-date, medium-size printing plant of 5 presses and over 300 fonts of type, with established and growing business at good prices, in a hustling manufacturing city in New England; plant will inventory over \$5,000; will discount suitably for cash buyer, or will sell at a reasonable price for part cash and balance on time; for one or two wide-awake printers this is a golden opportunity; ill-health only reason for wishing to dispose of business. B 726, INLAND PRINTER.

# STEEL DIE EMBOSSING MACHINES

THE BLACKHALL MFG. CO., 12 Look Street, BUFFALO, N. Y.

Operated by steam-power. Price, \$1,000  
Takes dies up to 2x4 inches.

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

## BUSINESS OPPORTUNITIES.

**MODERN JOB PRINTING OFFICE** in growing California city of 20,000 must be sold immediately; long established and doing good business; worth \$7,000, will be sold for half. Those meaning business address B 687, INLAND PRINTER.

**THIRD INTEREST** in well-established and paying printing and stationery business at Utica, N. Y. Babcock Optimus and platen presses; an up-to-date outfit; ill-health compels giving up business. For particulars address WM. E. SEAVEY, Utica, N. Y.

**WANTED**—A thoroughly competent office man to take third interest in a well-known printing and publishing business, established 10 years; class of work the best, and machinery up to date; more capital needed to increase our capacity; \$10,000 required. Address P. O. Box 507, Denver, Colo.

**\$300** down, balance on time, buys a union office in city of 20,000; doing good business; invoices \$3,000, selling price \$1,000; will make a number of advantageous propositions to practical printer, including a part interest to good man. B 693, INLAND PRINTER.

**\$6,000** down, balance of \$4,000 easy payments, takes independent daily and Democratic weekly which paid \$3,600 cash profits in 1899, and is doing even better this year; in prosperous, substantial and fast growing Michigan city of 5,000 inhabitants; power, typesetting machine, folder, splendid general equipment and an abundance of friends and fat patronage; if you have the cash and mean business, address B 722, INLAND PRINTER. Must sell at once.

## FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**FOR SALE** at a sacrifice: Two Cottrell & Babcock drum cylinder presses; on long time if desired. HENRY C. ISAACS, 78 Warren street, New York.

**FOR SALE**—Donnell wire-stitcher, No. 3; 2 point-feed book folders, three and four fold; Baxter 6-horse-power engine and boiler; all in good condition, prices very low. B 682, INLAND PRINTER.

**FOR SALE**—Heavy embossing press, size 12½ by 18½, practically new. B 703, INLAND PRINTER.

**FOR SALE**—New Cottrell drum cylinder press, bed 33 by 47, table distribution; for sale, or exchange for platen jobbers; for particulars address BENNETT PRINTING HOUSE, Atlanta, Ga.

**FOR SALE**—4 Smythe book-sewing machines, 1 20 by 25 Country Campbell press, 1 power binder's hot stamping press. Will be sold cheap to quick purchasers. J. D. MALLORY, 22 Light street, Baltimore, Md.

**NEW OR SECONDHAND MACHINERY**, presses, type and supplies; highest discount. A. McKILLIPS, Harrisburg, Pa.

**PONY CAMPBELL**, 23 by 28; Hoe Cylinder, 27 by 33; wire-stitcher, Stonemetz folder, proof press, imposing stones. SPRAGUE, 630 Filbert street, Philadelphia.

**ROYLE ROUTER**, in good condition, \$25; sold for want of use. SCRANTON ENGRAVING CO., Scranton, Pa.

**30-INCH KIDDER SLITTING MACHINE**, 4 pairs slitters, for slitting card or paper in roll; used very little; would exchange for small Washington hand press. HENRY C. DOYLE, Pawtucket, R. I.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**ARTIST WANTED**—A first-class man on artistic designs, a catalogue covers, and general artistic work for photo-engraving. B 684, INLAND PRINTER.

**FOREMAN** who can estimate and not afraid of work; give references and wages. CHAS. W. PALM CO., Los Angeles, Cal.

**HALF-TONE OPERATOR** wanted at once; must be first-class in every respect; state experience and salary wanted in first letter; yearly contract to right party. SEATTLE ENGRAVING CO., Seattle, Wash.

**JOB COMPOSITOR**—First-class man, capable of taking charge of a factory office in New England; must be quick and original; a good place to the right man; send references, experience, present position, price. B 681, INLAND PRINTER.

**JOB COMPOSITOR**, artistic, practical, up to date, as working foreman of job plant; write fully; references; send samples. B 729, INLAND PRINTER.

**JOB COMPOSITOR** who can set original work and wants a chance to improve, can find good position. Address with samples, B 714, INLAND PRINTER.

**SALESMAN**—Wanted: another man to sell type. Should have character, energy, experience in printers' needs and good selling ability. Some one who really wants an opportunity to prove to appreciative people what he has proven to others, will find it worth his while to write full particulars to B 715, INLAND PRINTER.

**SUPERINTENDENT** for large art printing house in the East, doing the finest illustrated work in three-color process, half-tone, etc. While a thorough general knowledge of the high-class printing business is indispensable, the prime requisite is for a first-class business man with the PROVED executive ability necessary to efficient management of a plant employing several hundred hands. Permanent position, liberal salary to start. A man who succeeds satisfactorily will be permitted to buy a limited amount of stock in the concern, but will not be required to do so. Application should be accompanied by references, photograph of applicant (which will be returned), and full particulars of experience; state salary expected. B 707, INLAND PRINTER, New York.

**SUPERINTENDENT** or inside manager for job office in the East, employing 75 people, making a specialty of high-class catalogue work; a thorough good manager who can handle help economically and product from start to finish; steady situation; state experience, salary required, and if married or single. B 633, INLAND PRINTER.

**THREE-COLOR ETCHER**—Must be A-1 experienced man, able to do the finest work, sober and strictly reliable; permanent position to right man; give references, state wages expected, and send samples of work with application, to Z 707½, INLAND PRINTER, New York.

**TRAVELING SALESMAN** to represent printing and lithographing establishment in western Pennsylvania and New York, Ohio, and Michigan. B 599, INLAND PRINTER.

**WANTED**—A first-class all-round photo-engraver, one who is especially proficient in all branches of half-tone work. Address ARTHUR CAPPER, Topeka, Kan.

**WANTED**—A first-class half-tone pressman; permanent place; highest grade catalogue work; Hoe stops exclusively; state experience, salary, references. THE WINTERS CO., Springfield, Ohio.

**WANTED**—Agents for our magnificent photogravure, "The Presidents" (from the famous oil painting), reproduced in December INLAND PRINTER; size 22 x 28; price, \$1.00. TEMPLE PUB. CO., Woman's Temple, Chicago.

**WANTED**—Expert etcher and photographer for photo-mechanical printing; none but an experienced and progressive worker need apply; must have recommendations. Address or call at INTERNATIONAL COLOR-PHOTO CO., 139 E. 56 street, Chicago.

**WANTED IN ST. LOUIS**—First-class pressman who has experience running the highest grade of half-tone work, no other need apply; steady and agreeable position with a good chance for advancement offered to an energetic young man; state your experience and give a general idea of what you have done. B 690, INLAND PRINTER.

## SITUATIONS WANTED.

**A SOBER**, reliable and competent pressman, accustomed to the better class of work, desires steady position; married. B 702, INLAND PRINTER.

**ADVERTISING MANAGER AND SOLICITOR** by experienced man; newspaper or trade journal. B 692, INLAND PRINTER.

**ARTIST AND CARTOONIST**, practical newspaper man, desires to make a change. B 732, INLAND PRINTER.

**BOOKBINDER**, practical in all branches, has been foreman past 10 years, can be engaged for like position or finisher; 20 years' experience; references, present employer. B 719, INLAND PRINTER.

**CYLINDER PRESSMAN**—Foreman of large pressroom, doing highest class work; best references or samples of presswork. B 626, INLAND PRINTER.

**FIRST-CLASS ALL-AROUND PHOTO-ENGRAVER** desires position as half-tone negative maker or copper etcher, either large or small shop; proofs and half-tone negatives will be sent on approval. B 736, INLAND PRINTER.

**FIRST-CLASS CARTOONIST**, at present employed, will be open for position after May 1. B 669, INLAND PRINTER.

# CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, \$15 up. . . . . Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO.,  
ST. LOUIS.

## SITUATIONS WANTED.

**FIRST-CLASS JOB COMPOSITOR** wants position as foreman; thoroughly up to date; best of references. B 706, INLAND PRINTER.

**FIRST-CLASS WEB PRESSMAN** and stereotyper would like to make a change in position to an office to take charge of pressroom where first-class work is desired and appreciated; Potter, Scott or Hoe presses; good on newspaper half-tone work; now operating Potter press. B 689, INLAND PRINTER.

**FOREMAN OR JOB MAN** in composing-room; best of references; several years of experience; a hustler; wages, from \$18 to \$25; Nebraska or Iowa preferred. Lock Box 563, Blair, Neb.

**HALF-TONE PHOTOGRAPHER**, with experience in all other departments, competent to take full charge of plant. B 605, INLAND PRINTER.

**JOB COMPOSITOR** wishes permanent position in an office where up-to-date work is required; references and samples will be submitted if so requested. B 600, INLAND PRINTER.

**JOB FOREMAN** holding good position wants to make a change. B 704, INLAND PRINTER.

**JOB FOREMAN**—Up-to-date printer, experienced on finest grade work, and capable of designing original and catchy ideas in type display, desires engagement with enterprising firm who are anxious to improve quality of work. B 648, INLAND PRINTER.

**LINOTYPE MACHINIST-OPERATOR** is open for engagement; steady; sober. B 694, INLAND PRINTER.

**LINOTYPE MACHINIST-OPERATOR** would like steady position as machinist-operator in small plant of one to four machines; has owned Linotype composition office and understands what is expected of a man; strictly temperate and reliable. B 717, INLAND PRINTER.

**LINOTYPE OPERATOR-MACHINIST**, four years' experience, strictly reliable, wants steady situation; have position at present, but desire change. B 705, INLAND PRINTER.

**OPERATOR-MACHINIST**—First-class in both capacities; references; large tool kit; would take charge of plant or single machine. Please give full particulars when writing. B 660, INLAND PRINTER, New York.

**PHOTOGRAPHER-ETCHER** and router, experienced in newspaper work, line and half-tone. B 605½, INLAND PRINTER.

**POSITION WANTED** in reliable commercial house by A1 zinc etcher; fairly good photographer; go anywhere. B 679, INLAND PRINTER.

**POSITION WANTED**—Practical web pressman desires steady position; sober and reliable. L. A. BROD, 197 State street, Brooklyn, N. Y.

**PRACTICAL WEB PRESSMAN** and stereotyper wants position; married, best of references, union, strictly first-class workman. B 670, INLAND PRINTER.

**PRESSMAN**, first-class on half-tone book and job work, desires steady position; at present employed. B 641, INLAND PRINTER.

**PRESSMAN**, reliable man, desires steady situation; capable of taking foremanship of pressroom. B 638, INLAND PRINTER.

**PRESSMAN**, seventeen years' experience, first-class on half-tones; prefers to take charge; has plant, can save house money by making rollers; married; reference. DIAMOND SPARK ARRESTER CO., South Bend, Ind.

**PRESSROOM FOREMAN**, desiring to make a change, would be pleased to correspond with any one in need of a man well versed in handling men, and able to produce the highest class of work. B 731, INLAND PRINTER.

**PRINTER**, of acknowledged ability, desires to change June 1; seven and one-half years superintendent present house—200-page trade paper, \$25,000 year job work; 36 years old, married, temperate, good address, strict disciplinarian, well posted on estimating, a hustler; those willing to pay commensurate salary answer. B 730, INLAND PRINTER.

**REPORTER** and all-around newspaper man wants change from night-work; steady situation desired on small city daily; good writer, good printer, first-class references. B 683, INLAND PRINTER.

**RESPONSIBLE EDITOR** leading eastern daily will consider news management thrifty daily seeking progress. B 678, INLAND PRINTER.

**SITUATION WANTED**—By first-class compositor, as superintendent or foreman; can estimate, buy stock, etc.; thoroughly competent. B 674, INLAND PRINTER.

**SITUATION WANTED** by practical newspaper man, either in editorial or mechanical department; strictly temperate and reliable, and a first-class workman; references furnished. Address G. E. BISHOP, Monticello, Iowa.

**SITUATION WANTED**—Copperplate printer, young, sober man, will make himself useful around shop. B 711, INLAND PRINTER.

**STEADY SITUATION** wanted by first-class all-around pressman of 16 years' experience. B 735, INLAND PRINTER.

**TO PRESS MANUFACTURERS, TYPE FOUNDERS AND PRINTERS' SUPPLY HOUSES**—The advertiser would like to represent a good reliable American firm in London and other parts of England. He is an Englishman who has resided in this country nearly twenty years, has visited England frequently during that time, and is widely known among printers there as well as here. He is a practical printer and knows the market thoroughly. B 698, INLAND PRINTER.

**TO PRINTERS**—Thorough all-around printer, steady, wide experience, wants foremanship of office in country town or city with chance for advancement. M. S., 210 57th St., Brooklyn, N. Y.

**TWO THOROUGHLY PRACTICAL MEN** desire position conducting photo-engraving plant, newspaper using half-tones preferred; can furnish best reference from present employers. B 701, INLAND PRINTER.

**WANTED**—Permanent situation by an up-to-date job and news printer, capable of taking charge of small office; thoroughly experienced in novelty advertising business; union; desires a change of location. B 685, INLAND PRINTER.

## WANTED TO PURCHASE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**WANTED**—Cash price 10-point Thorne machine for bookwork; must be cheap. B 677, INLAND PRINTER.

**WANTED**—Small secondhand copperplate press; give lowest cash price. B 708, INLAND PRINTER.

## MISCELLANEOUS.

**A CHANCE TO LEARN THE LINOTYPE**—Coöperative union class; \$25 per month; mechanism and operating taught. WASHINGTON LINOTYPE SCHOOL, 636 G street, N.W., Washington, D. C.

**ABOUT THAT NEW TYPEWRITER TYPE** which prints direct from face and perfectly imitates genuine typewriter work—see insert January and May issues. Particulars of THE TYPEWRITER TYPE CO., Boston, Mass.

**ANYBODY CAN MAKE CUTS** with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilled, on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Ind.

**ARE YOU** interested in stock cuts for newspaper use—any business? Get our catalogues. BARNES-CROSBY CO., 108 La Salle street, Chicago, Ill.

**CHALK PLATES RECOATED**, ¼ cent per square inch; no infringement of patent. BYRON POPE & CO., Cleveland, Ohio.

**"JOHNSON PROCESS"** of padding stationery caps everything; "ECLIPSE" Padding Compound comes next. Price 15 cents a pound, cash. BURRAGE MFG. CO., New York.

**PERFECTION CARD CASE**, with patent spring; we make eight sizes; samples, 20 cents. ROSENTHAL BROS., 140 Monroe street, Chicago.

**RUBBER STAMPS**—6 cents a line, postpaid, to printers. Circulars, sample free. H. P. MAYNARD, Box 387, Cincinnati, Ohio.

**STEREOTYPING PAPER**, prepared ready for use, best and cheapest. Manufactured by F. SCHREINER, Plainfield, N. J.

# THE UNIVERSAL PRESS

**MERRITT GALLY**  
INVENTOR AND SOLE PROPRIETOR  
130 FULTON ST., NEW YORK

THE LATEST IMPROVED AND  
BEST OF PLATEN PRESSES.  
HANDLED BY ALL DEALERS.

SOLD AS A SPECIALTY BY ALL  
BRANCHES OF THE AMERICAN  
TYPE FOUNDERS CO.

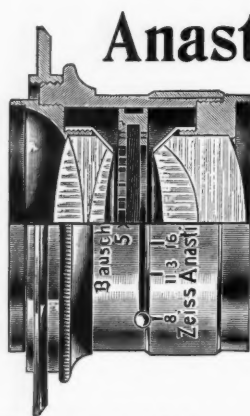


## MISCELLANEOUS.

**THE MCKINLEY ENGRAVING METHOD** can be operated by anybody. Cuts are made with 78-cent outfit in a few minutes time at a trifling cost. No hot metal, no fussing, no worrying about results. Cuts last a lifetime and will NOT pull off bases. Reproducing from clippings of any kind done with or without chemicals. Method COMPLETE, \$1.00. Circulars for stamp. M. T. MCKINLEY, Columbus Grove, Ohio.

**WILL EXCHANGE**—By mail, 100 samples of fine jobs for a dozen of yours: want one-color jobs strikingly simple, neat or novel. PACIFIC STATES TYPE FOUNDRY, San Francisco.

## BAUSCH &amp; LOMB-ZEISS

Anastigmat  
LensSeries  
II a.

Has demonstrated its superiority for all kinds of process-work, being in daily use by many of the best engravers. Its speed, covering power, even distribution of light and the absolute sharpness with which it reproduces every line and dot, from full size to the greatest reduction, especially commend it. *Sent anywhere on trial.*

BAUSCH &amp; LOMB OPTICAL CO.

MANUFACTURERS,

ROCHESTER, N. Y.

NEW YORK.

CHICAGO.



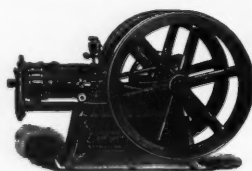
**ILLUSTRATIONS.** Our Cut Catalogue (four parts) represents the best collection of Half-Tone and Line Cuts for advertising and illustrating purposes in the world. Hundreds of subjects—all alive and up-to-date. All four parts, postage paid, 20c. (refunded). SPATULA PUB. CO., 174 India Street, Boston, Mass.

**FOR SALE** PATENTS AND MACHINES for making the most up-to-date Loose-Leaf Ledger on the market. Satisfactory reasons for selling.—B 37, INLAND PRINTER.

## ARMOUR GLUE WORKS

Special Glues for Bookbinders and Printers' Rollers

ARMOUR &amp; CO., CHICAGO

THE  
Olds Gasoline Engine

is a simple, well-made and very economical power. It has no complications. One to 50 H.-P., stationary. Small sizes, self-contained, 4½, 8 and 15 H.-P., mounted engines. Two to 30 H.-P. Marine.

SEND FOR COMPLETE CATALOGUE.

OLDS MOTOR WORKS,

FACTORIES, Lansing and Detroit.

1310 Jefferson Ave., DETROIT, MICH.

## "The Best Printers' Advertising I Have Seen."—Musgrove.

That's what an expert thinks of my monthly calendars. They have been reproduced in "The Inland Printer" and "Musgrove's Publicity for Printers." They fit a No. 5 baronial envelope. Single samples 50 cents (silver). Set of twelve calendars, \$3.00. If single sample is desired will apply on purchase price of year's supply. Address

FRED W. HAIGH, Publisher, 224 St. Clair St., Toledo, Ohio.

FREE

THE CALIFORNIA ELECTROTYPING CO. has issued a New Catalogue of 450 pages, showing 40,000 Cuts, Borders, Designs, etc., full bound, weighs 4 lbs. SENT FREE. CAL. ELECTROTYPING CO., 510 Clay St., San Francisco, Cal.



## FLEXIGLUE

(for bookbinding) and R. R. B. PADDING GLUE are the highest types of flexible glue made. Manufactured by

Robt. R. Burrage, 35 Frankfort Street, New York.

NOT IN THE TRUST.

## BRASS TYPE

MISSOURI BRASS TYPE F'DRY CO.  
Howard and 22d Sts.....St. Louis, Mo.

YOU CAN SHARPEN OR WHET YOUR PAPER CUTTER KNIFE instantly without taking it out of the machine with

HOERNER'S LITTLE WONDER SHARPENER.



Tried and found a success in large and small establishments. Saves time, trouble and money. Avoids danger, never becomes uneven like a stone, never injures the knife, always preserves a true edge, and lasts a lifetime. Price, \$3.00. Cash with order, only \$2.70. By mail, 30 cents extra. Describe circular and testimonials on application. For sale by Type Founders and Dealers, or by the inventor,

J. S. HOERNER HIGHLAND, ILL.

Dixon's - - - -  
Electrotyping  
Graphite - - - -

Used and recommended by the leading Electrotypers of the world.

Different kinds prepared for different work.

For moulding and polishing.

JOSEPH DIXON  
CRUCIBLE CO.,  
JERSEY CITY, N. J.

We know you need it. TRY IT. It will cost you nothing if you are not satisfied with it.



Manufactured and for sale only by

THE MCGINTY FEED GAUGE CO., DOYLESTOWN, PA.

A Common Sense Device—accurate, reliable, simple and durable—the invention of a practical printer. Greatest time-saver and most needed appliance ever attached to a press.

The Guides can be set in the fraction of a minute. Packing can be changed without danger of displacing pins. Same tympan can be used over and over again. A set will outlast a new press. Thirty days' trial given, and if not entirely satisfactory, price refunded.

Send for descriptive circular and price list.

## The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

## Spring and Summer Rollers

WE MAKE  
THE BEST  
THAT CAN  
BE MADE

We use the latest and best compressed-air system in casting, and make solid, perfect rollers by the best formulas.

Established 30 years. Cincinnati is sufficient address in writing or shipping.





## THE ROYLE Photo-Engravers' Machinery

Has the conspicuous merit of working improvements and at the same time saving expense. In design, these machines are exceedingly easy to operate, and they are so carefully built that uniform work can at all times be attained.



JOHN ROYLE & SONS  
PATERSON, N. J.

## THE MORTON LOCK-UP

The **QUICKEST, SAFEST and MOST COMPLETE LOCK-UP** made. All in One Piece.

Fifteen Regular Lengths—3 inches to 18 inches.



An Iron Side-Stick with broad bearings, true and square, attached to the best machine-finished Steel Quoins.

**RIGID, DIRECT, QUICK, SECURE.**

Place directly against type, putting furniture (if required) between chase and quoins. Give key a half-turn and the work is done. No skew or spring, no waste of time or patience, and NO QUOIN CAN DROP OUT through carelessness, if any one has sufficient bearing.

MANUFACTURED BY

**THE WICKERSHAM QUOIN COMPANY,**

Send for Price List.

174 Fort Hill Square, BOSTON, MASS.

## Why not try

### LEATHERETTE and FELTINE?

If you have tried them before, why not come again and discover the improvements we have made?

### PEGAMOID LEATHERETTE...

A new article, can be cleansed with water if soiled in process.

Price and Samples on application.

**A. W. POPE & CO.,** Manufacturers and Agents,  
45 High Street, BOSTON, MASS.

273, 275, 277 MONROE STREET



CHICAGO, ILLINOIS, U. S. A.

**ST. LOUIS  
PHOTO-ENGRAVING CO.**  
COR. 4TH & PINE STS. ST. LOUIS, MO.

## BEFORE REMOVAL. COUNTRY CYLINDER PRESS

—AT—  
**EXCEPTIONAL BARGAINS!**

REBUILT COMPLETE.

A postal brings Illustrations,  
Terms and Prices.

*Now—Write!*

**CONNER, FENDLER & CO.**  
New York City.

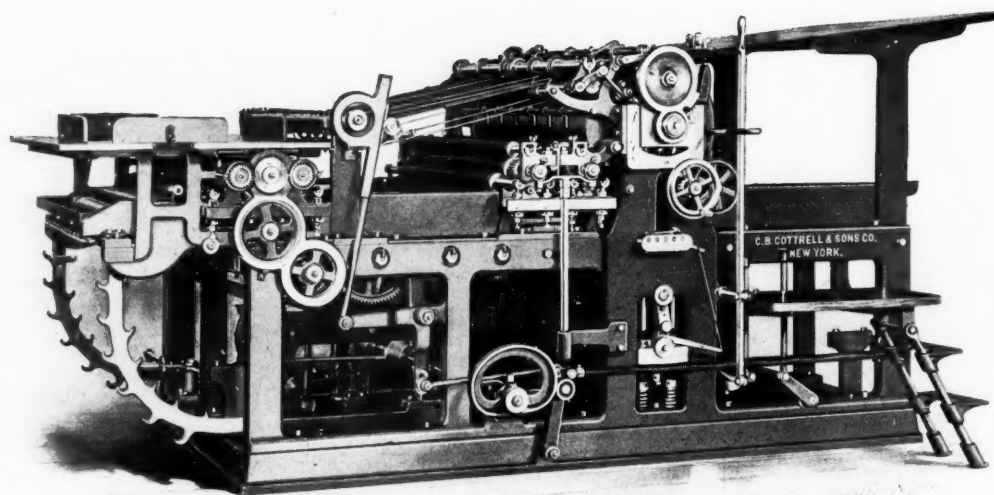
SEND FOR

## THE INLAND PRINTER CUT AND ORNAMENT BOOK

192 pages; 1,628 cuts. 25 cents, post-paid; we refund the 25 cents.

**INLAND PRINTER  
COMPANY**

116 NASSAU STREET, NEW YORK.  
312 MONROE STREET, CHICAGO.



## On the Ground Floor.

The foundation of everything in a printer's success is the ratio of operating cost to the thousand-impression price.

Now the New Series Cottrell Press begins and ends right here. It has solved this problem. Its figure of high speed is not only *attained* speed, but *maintained* speed! It is nine-hour average—not one-hour spurt. And it has made a complete revolution in all former reckonings and estimates.

No wonder that you can not land a competitive order today if you are figuring against a New Series Cottrell.

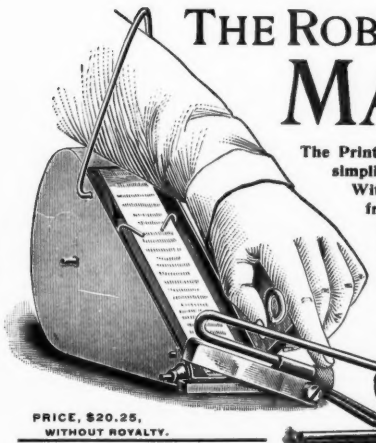
But isn't it worth while to investigate this situation and know something more of this press?

C. B. Cottrell & Sons Co.,

41 Park Row, New York.

279 Dearborn Street, Chicago, Ill.

## THE ROBERT DICK MAILER



The Printers' friend. Unrivalled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate  
139 W. TUPPER ST.  
BUFFALO, N. Y.

PRICE, \$20.25,  
WITHOUT ROYALTY.

## Spring Wedding Invitations.



Engraving as a side line is profitable and brings you in touch with the best trade. Allow us to interest you. Commencement Invitations, Programs, Cards, etc.

OUR LEADER:

We furnish the trade a five-quire box of Monogrammed paper of the latest size, finest quality, with envelopes to match, at \$1.75 complete, prepaid to any city in the United States. Also put up in two-quire boxes at 75 cents.

It must be seen to be appreciated. Circular and samples for the asking, or sample outfit for soliciting orders free with trial order.

Headquarters for { Engraved Invitations } At prices consistent with  
                          { Embossed Stationery } superior workmanship.

WM. FREUND & SONS,  
174-176 State Street,                      ... CHICAGO.

## The Blanchard Italic

*The Blanchard Italic in which this advertisement is set is now well under way. Being cast on Standard Line it is needless to say it will line with the Blanchard and all our other type faces. The principal sizes will be ready for delivery by June first. Particular attention is called to the fact that few of the letters over-hang on the side and therefore there is no liability of their breaking off, a fault which condemns many sloping letters recently produced by other concerns.*

## Inland Type Foundry

# INLAND PRINTER BROCHURES

(REPRINTED FROM THE INLAND PRINTER)

Valuable and Profitable Pamphlets which should be in the hands of Printers and others. Price, 10 Cents Each, Postpaid, or THE FOUR MAILED TO ONE ADDRESS FOR 30 CENTS. \*\*\*\*\*

### Estimating By Percentage.

A 20-page pamphlet treating of the subject of proper estimating in job offices. A system that has been in use successfully for several years. No problem offers greater difficulties than that of estimating, and any work that will assist in making every job profitable is certainly to be desired. Such a pamphlet is this one. Every owner of a print shop and every man who estimates should read this valuable work. Price, 10 cents.

### Proper Fingering of the Linotype Keyboard.

A 20-page pamphlet giving the scientific analyses of the movements leading to the greatest possible rapidity in the manipulation of typesetting machines. Gives diagram of a linotype keyboard showing average number of times each key is struck in the production of 1000 ems. The system set forth is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the linotype in their relation to the fingers. A great help to operators. Every one should possess one. Price, 10 cents.

### The Theory of Overlays.

An 18-page pamphlet dealing with the subject of proper make-ready of forms on cylinder presses, with more especial reference to the overlaying and underlaying of half-tones. Illustrated with six half-tone cuts showing the importance of perfection in register of the overlay and the half-tone block. A treatise full of suggestions and help to the pressman having half-tones to print. Price, 10 cents.

### Making Ready On Job Presses.

A 25-page pamphlet giving full instruction as to make-ready on platen presses. It covers in clear and concise manner the question of impression, kind of tympan, overlay and underlay, register, inking and distribution, and contains many valuable hints. Illustrated with several diagrams. Those having job presses to look after can obtain much valuable information from this work. Price, 10 cents.

ORDER AT ONCE. \*\*\*\*\* THE SUPPLY IS LIMITED. \*\*\*\*\* YOU WILL BE GLAD TO HAVE THEM.

**THE INLAND PRINTER CO.**

NEW YORK: 116 Nassau Street. \*\*\*\*\* CHICAGO: 212-214 Monroe Street.

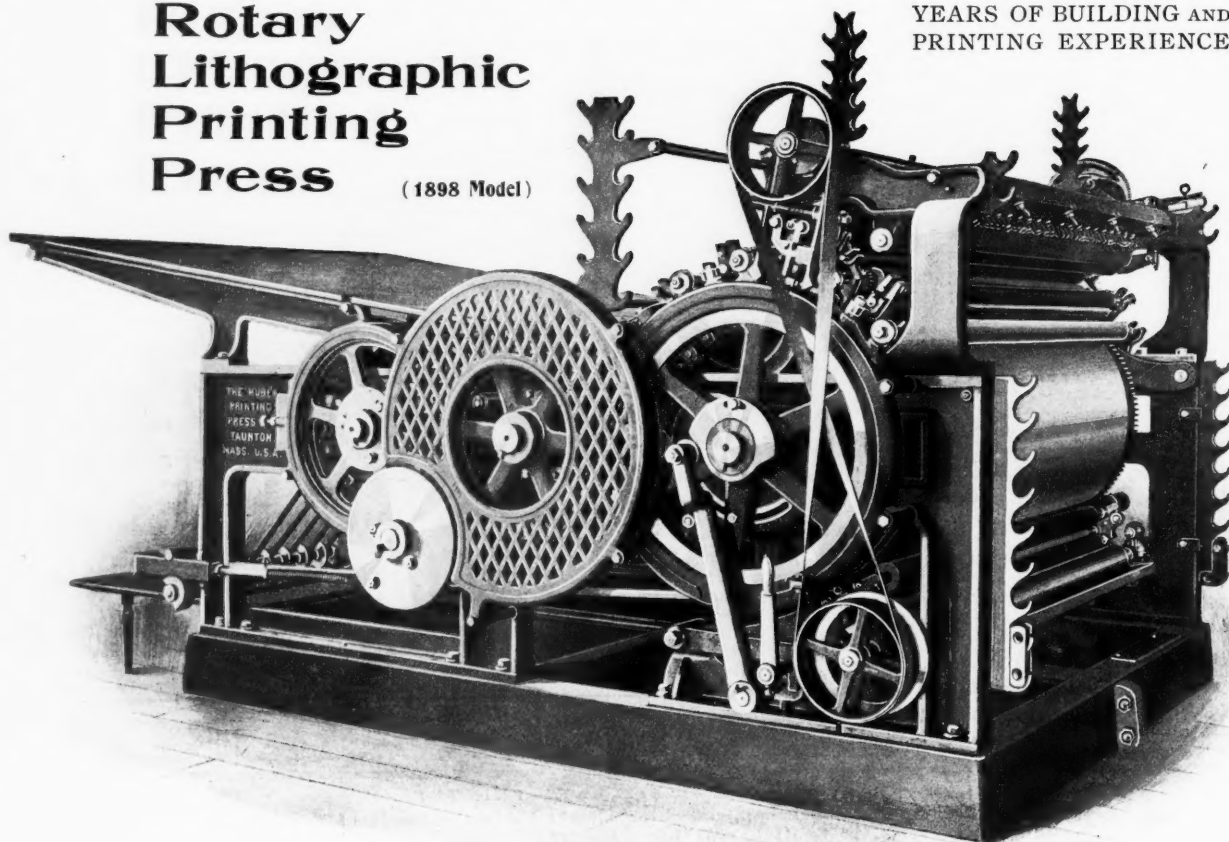
# THE HUBER

FOR PRINTING FROM  
ALUMINUM *℥ ℥*

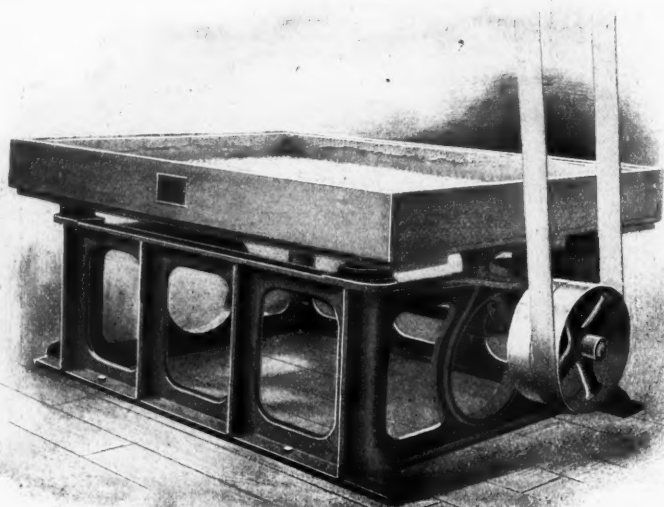
**Rotary  
Lithographic  
Printing  
Press**

(1898 Model)

THE RESULT OF ELEVEN  
YEARS OF BUILDING AND  
PRINTING EXPERIENCE



## THE SMITH GRAINING AND POLISHING MACHINE.



We manufacture this machine under the following U. S. Patents :

**No. 392,556**—Method of Graining Plates for Surface Printing.

**No. 406,398**—Apparatus for Graining Printing Plates.

**No. 662,554**—Use of Elastic Material and Rotary or Gyrating Motion in Graining Plates for Surface Printing.

These patents cover the whole field of mechanical graining for surface printing, and are basic patents. Infringements will be prosecuted.

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**HARRIS & JONES**

AGENTS : : : PROVIDENCE, R. I.





## CALENDARS FOR 1901

SWELL GOODS—NOT MADE FOR US—ALL OUR OWN MAKE

**T**HE progressive hustler who is ambitious to double his working capital this season, should see our Samples and 12-page Book of "HINTS TO THE TRADE," telling how Advertising goods are sold by others.

OUR LINE of Calendars and Advertising Goods, consisting of 112 Samples, is worth \$2.00. We cannot afford to furnish the outfit free, but will send same on receipt of \$1.00, or forward C. O. D.

**SUPPLY YOUR HOME TRADE AND MAKE MONEY.**

Those who have never sold our goods should hear what we have to say. Calendar men are on the road now, so get your samples at once before some one else sees your trade. Write now. Drop us a postal. If you do not want samples write us anyway.

Eastern Office and Plant:  
382-384 Second Ave.  
New York.

NOVELTY DEPARTMENT.  
**AMERICAN 3 COLOR CO.**

161-169 S. Canal St.  
**CHICAGO**

SPECIAL ATTENTION TO FOREIGN TRADE.

CANADIAN REPRESENTATIVES J. L. NICHOLS & CO., TORONTO.

1901		January		1901		
Sun. S. O.	Mon. M.	Tues. T.	Wed. W.	Thurs. T.	Fri. F.	Sat. S.
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	30	31

SPECIAL BIG DISCOUNTS ON PADS

SPECIAL BIG DISCOUNTS ON PADS



### Fans

WE wish also to call particular attention to a fine line of Artistic Fans and the profits therein. Pictures by our 3 Color Process, with gray tint and with or without gold borders. We quote them with or without handles attached. ❀ ❀ ❀ ❀ ❀ ❀ ❀

Let us show you the profits in our goods—Write us.

### Blotters

WE have four series, six Pictures (by our 3 Color Process) in each series. Our envelope size combines Blotter and Picture Card and makes a rapid selling advertising medium for good trade at good profits (in which they are much more interesting than the ordinary cheap Blotters). It will be to your interest to have samples in your line. ❀ ❀ ❀ ❀ ❀ ❀ ❀

### Picture Cards

SIX SERIES: War, Juvenile, Puzzle, Comic, Landscape and Art Pictures; twenty-two subjects by our 3 Color Process. Something out of the ordinary and far superior to lithographed goods. ❀ ❀ ❀ ❀ ❀ ❀ ❀

SAMPLES of Fans, Blotters and Picture Cards on receipt of 20 cents (ten 2 cent stamps), to cover half of expense. For complete line, see previous page. ❀ ❀

Eastern Office and Plant  
382 - 384 Second Avenue  
NEW YORK

Write Soon

**American 3 Color Co.**

161-169 South Canal Street  
CHICAGO

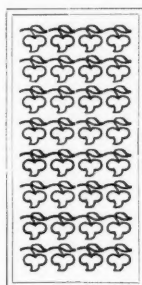
IF YOU have never sold Calendars, Fans, Blotters and Picture Cards DROP US A LINE

See previous page

SPECIAL ATTENTION TO FOREIGN TRADE.

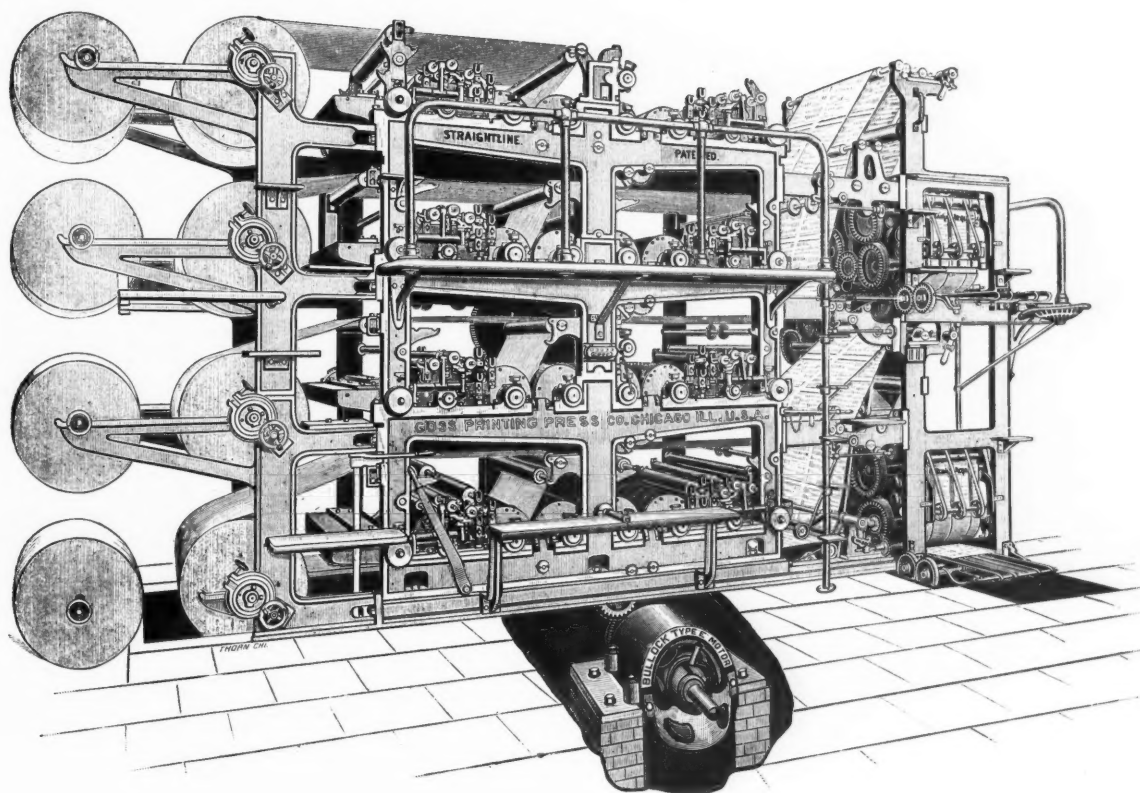
CANADIAN REPRESENTATIVES J. L. NICHOLS & CO., TORONTO.

THIS IS A  
GUT OF  
THE.....



# Goss Patented 4-Deck Straightline Newspaper Press

which will be exhibited at the coming Paris Exposition in the United States Building of Liberal Arts and Chemical Industries, at Paris, France, from April 14 to November 5, 1900.



It will be in daily operation between 10 a. m. and 5 p. m., turning out papers at the rate of 50,000 per hour. ■ ■ ■ It is the most practical, modern and up-to-date Press manufactured. ■ ■ ■ When taking in the Exposition, don't fail to see this wonderful machine in operation.

WILL BE RUN BY DIRECT-CONNECTED MOTOR.

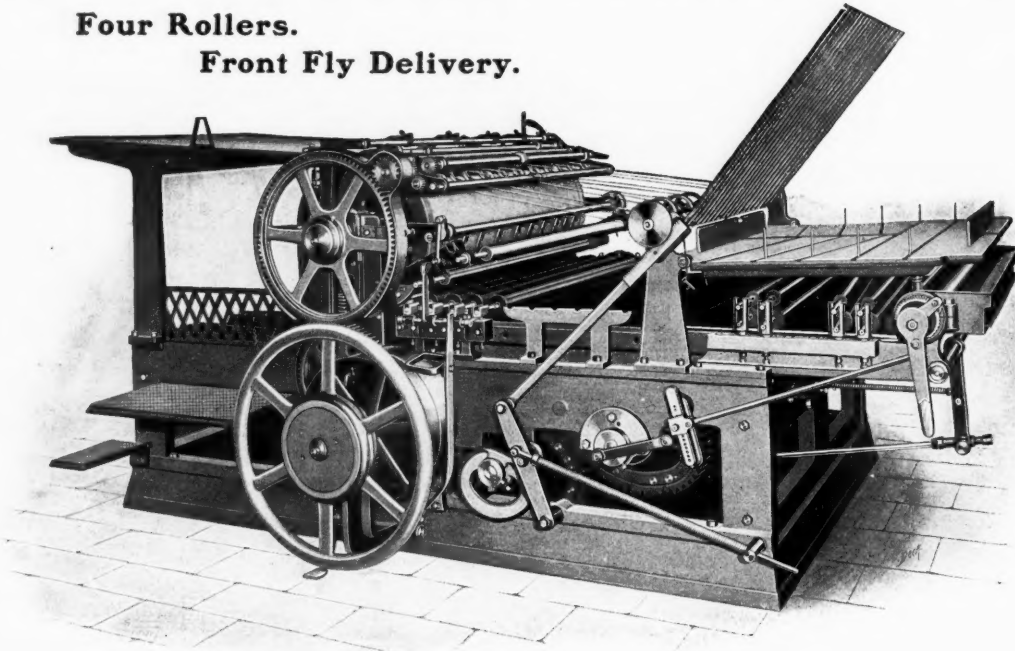
PATENTED AND MANUFACTURED  
BY

## THE GOSS PRINTING PRESS CO.

16th Street and Ashland Avenue, CHICAGO, ILL., U. S. A.

# THE WHITLOCK NEW CRANK MOVEMENT TWO=REVOLUTION PRESS

**Four Rollers.  
Front Fly Delivery.**



...SIZES...		
Bed Inches.	Form Covered.	Sheet.
45 x 62	40 x 58	42 x 60
43 x 56	38 x 52	40 x 54
39 x 52	34 x 48	36 x 50
35 x 47	30 x 43	32 x 45
29 x 42	24 x 38	26 x 40

## EMBODYING THE FOLLOWING VALUABLE FEATURES:

Swiftest, Smoothest Running and Most Durable Bed Motion. Extreme Rigidity of Impression. Absolute Register. Perfect Distribution. Driven Angle Rollers. Trued Box Type Bed. Continuous Cylinder Surface. Tipping Fountain. Adjustable Quadruple Air Springs. Smooth Sweep of Fly. Four Full-length Tracks. Trip Motion. Back-up Motion. Hinged Roller Frame, with Roller Offset Device. : : : : : :

... MANUFACTURED BY ...

## The Whitlock Printing Press Mfg. Co.

SALES OFFICES

NEW YORK, 132 Times Bldg.

BOSTON, 10 Mason Bldg.

CHICAGO, 706 Fisher Bldg.

WORKS—DERBY, CONN.

SOUTHERN AGENTS:

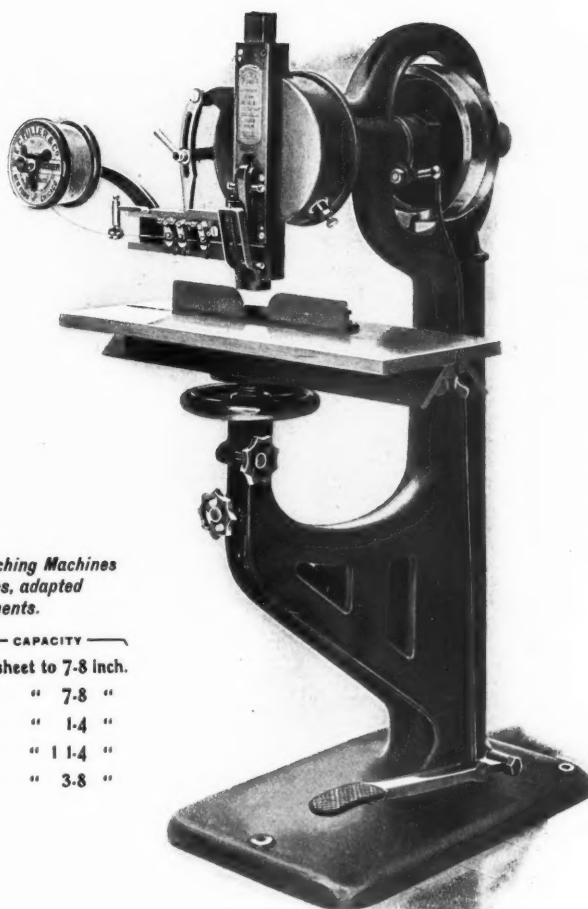
J. H. SCHROETER & BRO., 39 W. Mitchell St., ATLANTA, GA.

EUROPEAN AGENTS:

T. W. & C. B. SHERIDAN, 46 Farringdon St., LONDON, ENG.



# The Universal Wire Stitching Machines.



THE SIMPLEST  
AND  
MOST PERFECT  
MADE.

All working parts are  
made of best quality steel,  
hardened and carefully  
tempered.

Workmanship and ma-  
terial guaranteed.

THOUSANDS  
IN USE  
BY BEST HOUSES  
IN THIS COUNTRY  
AND ABROAD.

*The Universal Wire Stitching Machines  
are built in five sizes, adapted  
to all requirements.*

	CAPACITY		
No. 1 (Double Head)	one sheet to	7-8	inch.
2	" "	7-8	"
3	" "	1-4	"
4	" "	1 1-4	"
5	" "	3-8	"

No. 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables. Capacity, 1 sheet to 1 1/4 inches.

## E. C. FULLER & CO.

28 Reade Street,

Chicago Office,  
279 Dearborn Street.

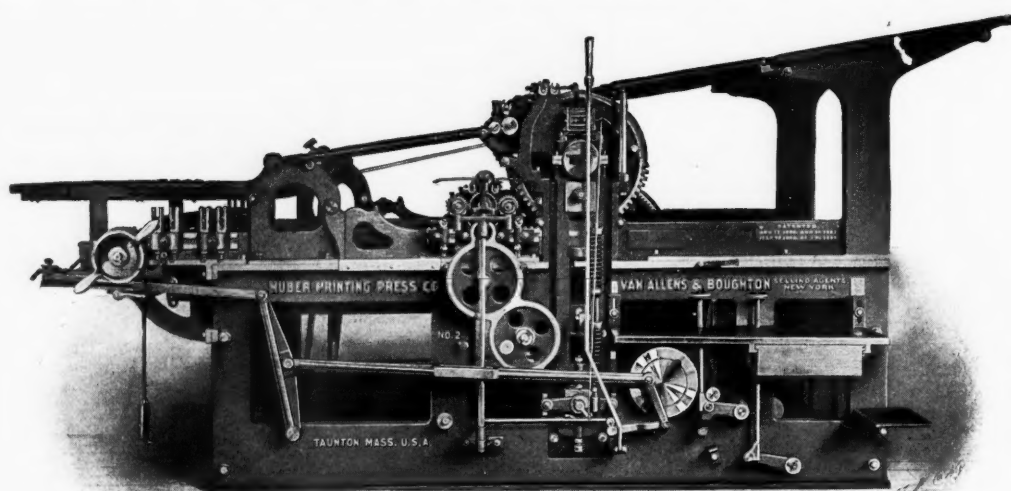
NEW YORK.

# WHY NOT EXAMINE THE HUBER PRESS

BEFORE YOU PLACE YOUR ORDER?



Our CUSTOMERS ENDORSE the HUBER



BECAUSE it is the best built Printing Press made.

BECAUSE it is so simple in construction, it requires less care.

BECAUSE it is the easiest to make ready, the quickest to start, and gives the greatest product.

BECAUSE the old series have a market value when exchanged for modern machines.

BECAUSE the Huber is the best. Try it.

## VAN ALLENS & BOUGHTON

19 to 23 Rose Street, 59 Ann Street, NEW YORK

Agents Pacific Coast... HADWEN SWAIN MFG. CO.  
215 Spear Street, San Francisco, Cal.

Agents, Toronto, Ontario... MILLER & RICHARD.

Agent in England... P. LAWRENCE, 57 Shoe Lane,  
London, E. C.

Western Office... 277 Dearborn St., CHICAGO  
Telephone, 801 Harrison

H. W. THORNTON, Manager

THIS IS A SPECIMEN OF OUR  
**Forty-Cent Cut Black**

(NO DISCOUNTS—Forty Cents Net.)



It is Black and  
Clean Working

You can see that at  
a glance

Three Grades of  
Softness

of this Ink always  
kept in stock

Regarding its other  
qualities, it is *dense,*  
*soft and free-flowing*

Dries rapidly when  
printed. Some of our  
customers claim that  
they can send work  
to the bindery in three  
hours after printing



No Off-Setting  
No Slip-Sheeting

It is sold at

**Forty Cents**

in pound lots  
in 100 pound lots  
in 1000 pound lots

**F. E. Okie Company**

MANUFACTURERS OF  
HIGH-GRADE PRINTING INKS

Kenton Place



Philadelphia

# Half-Tone Inks

Do you do Half-Tone Work?

Is the ink you are using satisfactory?

Is it *really* black?—the intense, deep kind of black.

Is it clean-working?

Does it dry with a high, rich finish?

There are numbers of printers who have not yet found the right answer to these questions. They are doing half-tone printing, but they have to admit that their ink is not just what they want. "It is fairly satisfactory," they say; "really looks quite black if you run enough on, but it does n't work as clean as it might, and it looks oily and spotty when it is dry. Yes, our customers do find a good deal of fault, and we lose a heap of time and money from spoiled work, but what can we do? We use a standard ink, made by a first-class house, and pay a good price for it."

Are you *making money* on Half-Tone Work?

Does your customer care whose ink you use?

Does he care what you paid for it?

Does he like spoiled work any better because you tell him you used high-priced ink?

Does he kick when he gets the best results?

A large and increasing number of printers are finding the right answer to these questions. They *are* making money on their half-tone work, for they get it out promptly and without trouble, and it gives such universal satisfaction that they can always get good prices. They do n't find it necessary to pay extravagant prices for inks for they get the very best at reasonable rates. They do n't have to experiment with their inks, for they know that is done before they are put on the market. They do n't have to spoil inks by reducing them, for they are put up in three grades of softness, to suit all kinds of work.

There is only one correct answer to these questions, and it is very short—

## *Use Okie Inks*

F. E. OKIE COMPANY

Philadelphia, Pa., U. S. A.  
Kenton Place.

Okie Inks.  
Huber Press.  
Ferris Printing.

Printed on Pure White Coated Book,



Made by Dill & Collins, Philadelphia.



# WE ARE JUST ACROSS THE WAY



## WE REPRESENT SUCH FIRMS AS

The F. Wesel Mfg. Co.  
The Ault & Wiborg Co.  
The Latham Machinery Co.  
The Challenge Machinery Co.  
The Geo. F. Swift Co.  
The Carter Co.  
The Aluminum Plate & Press Co.  
The Rowe Roller-Making Machinery Co.  
The Bates Machinery Co., etc., etc.

## AND WE OWN FOR GREAT BRITAIN, ETC.

THE MIEHLE,  
THE COX DUPLEX,  
THE MULTIPRESS,  
THE CENTURY,  
THE NEW MODEL,  
ETC., ETC.



THE FOREIGN FIELD should be a producer of revenue to American manufacturers — *if they have a salable article*. The great difficulty in an export business is to secure agents with organization, reputation and financial strength. **The Printing Machinery Co., Ltd.**, has those essential qualities, and is doing a big business in American Machinery. The main point, however, with the directors of that concern is that they only want the best of everything in the line of machinery for the printing trade. Floor space in the exhibition rooms in London is of a very considerable value to **The Printing Machinery Company** and the firms it represents, and while there is room for good articles, there is none for "cheap" bargain-house sort.

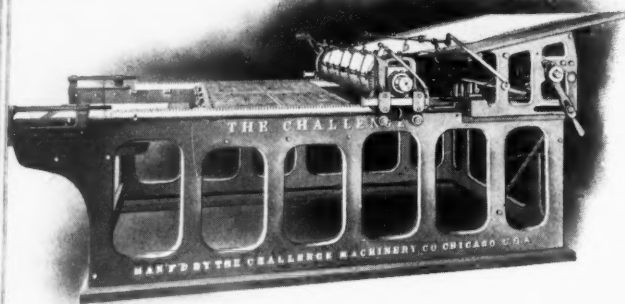
## WE PAY ON RECEIPT OF BILL OF LADING

If you have what we want and feel export-business inclined, write to

≡ **THE PRINTING** ≡  
**MACHINERY CO., Ltd.**  
15 TUDOR ST., LONDON, ENGLAND

# He Doesn't Worry Now!

ALL DEALERS  
SELL THEM.



He bought a CHALLENGE COUNTRY PRESS; runs it by hand, 600 an hour easy. Prints his newspaper like a book, and jobwork of all kinds just as nice. Press-day is an easy day, he doesn't worry now. Send for descriptive circular and sample papers printed on a CHALLENGE.

Manufactured by **THE CHALLENGE—**  
**MACHINERY CO.** 2553 Leo Street, CHICAGO.

## American Writing Paper Co.



### COMPRISING THE FOLLOWING DIVISIONS

AGAWAM PAPER CO.,	- - - -	Mittineague, Mass.
ALBION PAPER CO.,	- - - -	Holyoke, Mass.
BEEBE & HOLBROOK CO.,	- - - -	Holyoke, Mass.
CHESTER PAPER CO.,	- - - -	Huntington, Mass.
CROCKER MANUFACTURING CO.,	- - - -	Holyoke, Mass.
G. K. BAIRD PAPER CO.,	- - - -	Lee, Mass.
GEORGE C. GILL PAPER CO.,	- - - -	Holyoke, Mass.
GEORGE R. DICKINSON PAPER CO.,	- - - -	Holyoke, Mass.
HARDING PAPER CO.,	- - - -	Franklin, Ohio.
HOLYOKE PAPER CO.,	- - - -	Holyoke, Mass.
HURLBUT PAPER MANUFACTURING CO.,	- - - -	South Lee, Mass.
LINDEN PAPER CO.,	- - - -	Holyoke, Mass.
NONOTUCK PAPER CO.,	- - - -	Holyoke, Mass.
NORMAN PAPER CO.,	- - - -	Holyoke, Mass.
OAKLAND PAPER CO.,	- - - -	Manchester, Conn.
PARSONS PAPER CO.,	- - - -	Holyoke, Mass.
PLATNER & PORTER PAPER MFG. CO.,	- - - -	Unionville, Conn.
RIVERSIDE PAPER CO.,	- - - -	Holyoke, Mass.
SHATTUCK & BABCOCK CO.,	- - - -	De Pere, Wis.
SYMS & DUDLEY PAPER CO.,	- - - -	Watervliet, Mich.
WAUREGAN PAPER CO.,	- - - -	Holyoke, Mass.
WINDSOR PAPER CO.,	- - - -	Windsor Locks, Conn.

Manufacturers of

LOFT-DRIED,  
MACHINE-DRIED  
AND ENGINE-SIZED

## Writing Papers



For regular lines correspond direct with the different Divisions.

For contracts, special lines and new business, correspond with the General Manager.

The Executive Offices are located at Springfield, Mass., in the Germona Building.

YOUR PLANT IS INCOMPLETE  
WITHOUT A

## Model No. 27

Type-High  
Numbering Machine



No 12345

(Facsimile Impression)

Price, \$12.60 net

MODEL No. 29.—For Numbering Cash Sale Books.

MODEL No. 31.—For Numbering Baggage and Bicycle Tags.

MODEL No. 33.—For Dating Church Envelopes (type-high).

HAND MACHINES.—For Numbering of all kinds.

Samples submitted at your request. Write now.

THE BATES MACHINE COMPANY,  
...MAKERS...

New York Life Building, 346 Broadway.

NEW YORK.

## Why?

BECAUSE at present rates for numbering, the machine will return the investment in a few days and will wear for years.

BECAUSE when preparing an estimate, the numbering—which costs you *nothing*—will frequently secure the job and make a customer.

BECAUSE you would save the express charges, waste and delays, unavoidable when sending jobs away to the Numberer.

BECAUSE the quality of the numbering is limited only to the excellence of your presswork—far superior to the work of any Numberer.

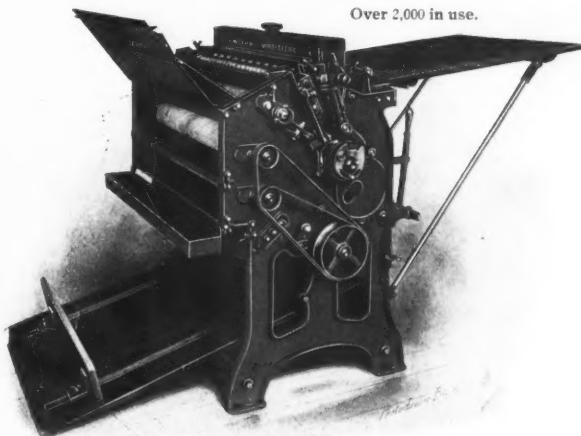
BECAUSE it is the most successful machine on the market and possesses all the latest improvements.

All Wearing Parts Steel.  
Fully Guaranteed.

## THE EMMERICH Bronzing and Dusting Machine

IMPROVED

Over 2,000 in use.



### Sizes:

12 x 20  
14 x 25  
16 x 30  
25 x 40  
28 x 44  
34 x 50  
36 x 54  
40 x 60  
64 x 44

SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc. We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

Emmerich & Vonderlehr

191-193 Worth Street, - - - NEW YORK CITY.

Write for prices and particulars.

YOU OFTEN HEAR  
THE OTHER FELLOW SAY:

"JUST AS GOOD  
AS ECLIPSE CUTS"

A FULL ACKNOWLEDGMENT  
OF SUPERIORITY.

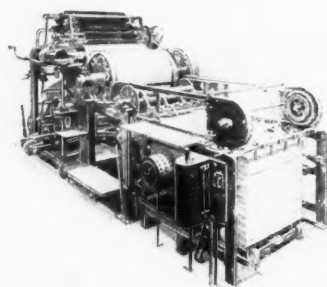
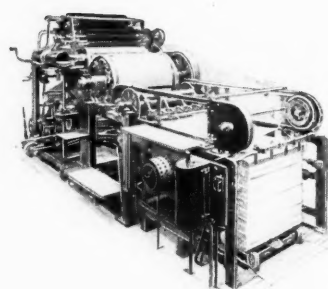
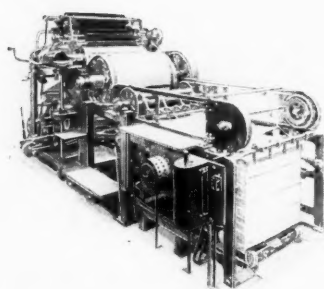
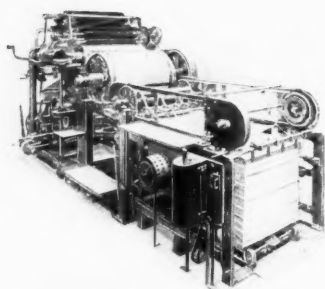


ECLIPSE ELECTROTYPE  
AND ENGRAVING CO  
CLEVELAND, OHIO

The Best.  
BUFFALO  
PRINTING  
INK ~ ~ ~

Buffalo  
Printing Ink  
Works,

BUFFALO, N. Y.



THE capacity of our four Cottrell Web Presses is about 200,000 copies of THE SATURDAY EVENING POST per week.

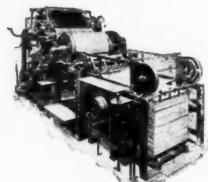
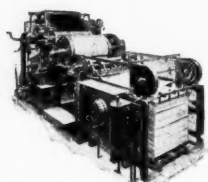
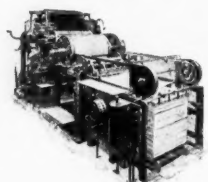
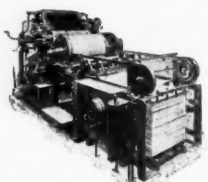
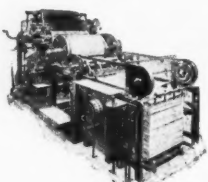
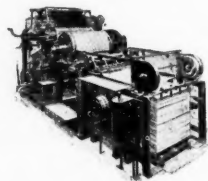
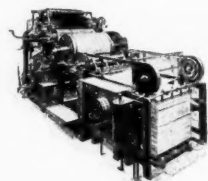
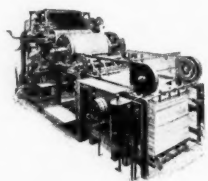
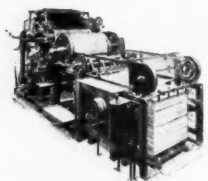
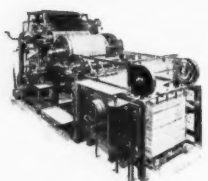
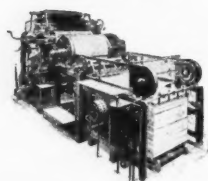
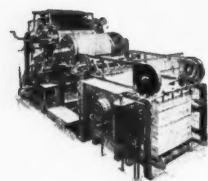
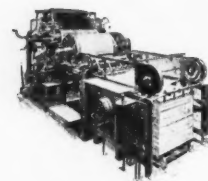
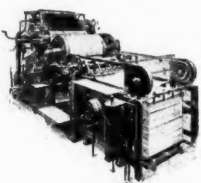
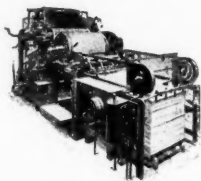
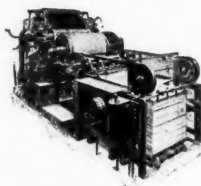
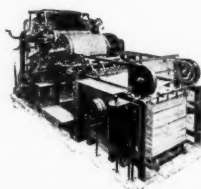
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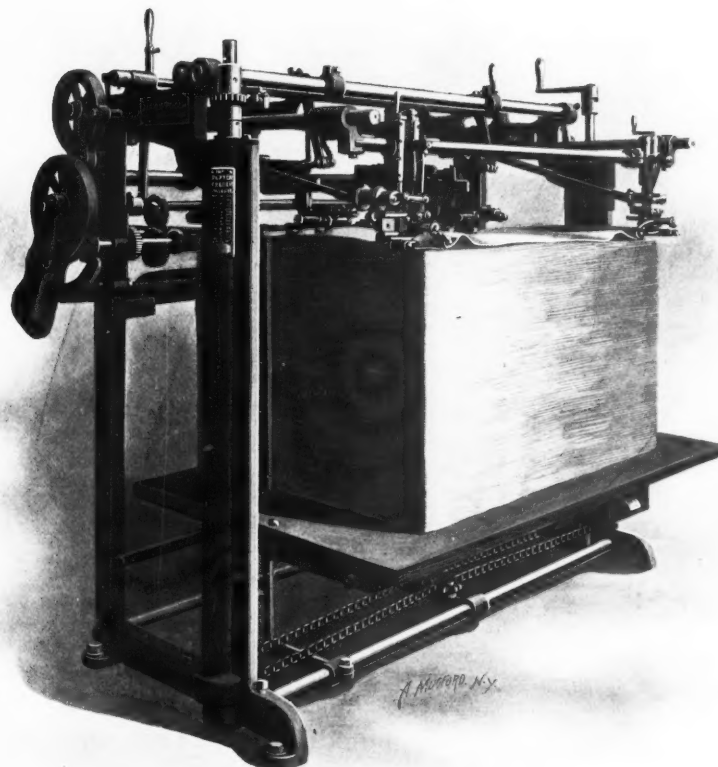
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


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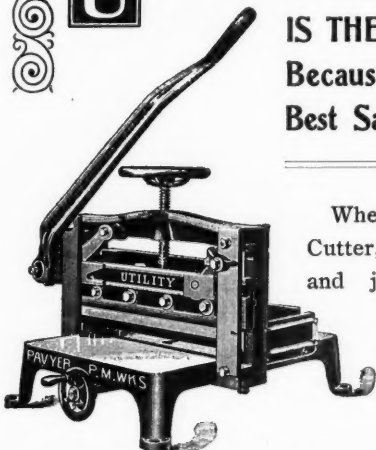


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Yet they grind exceeding fine.

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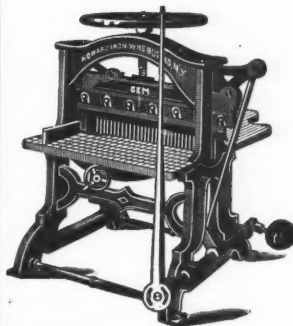
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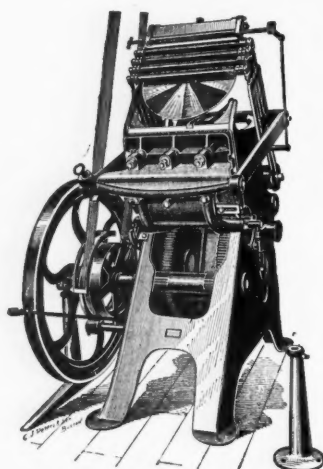
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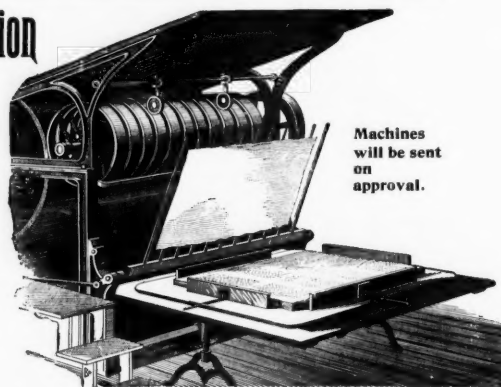
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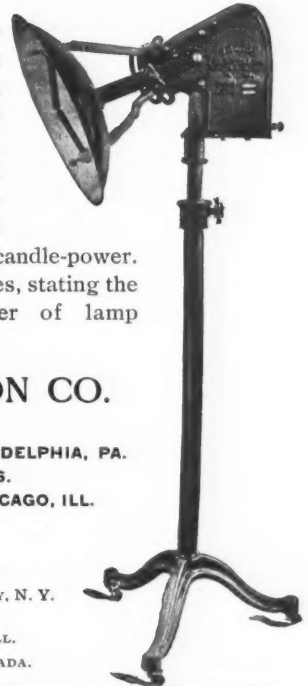
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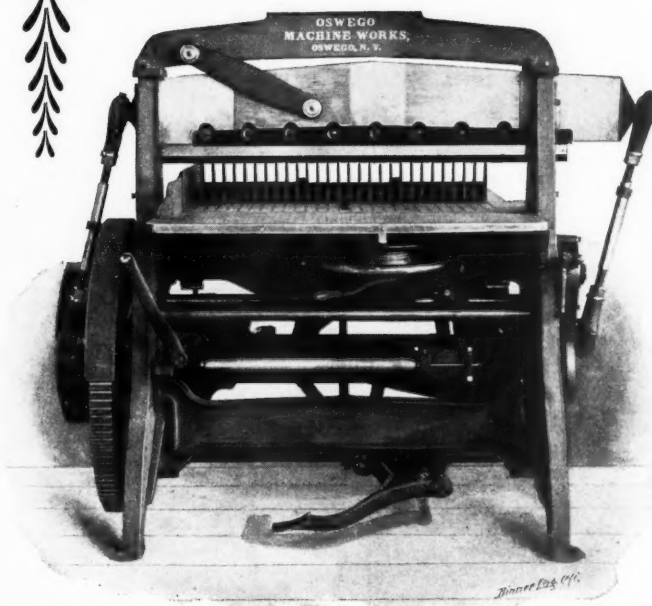
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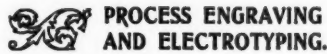
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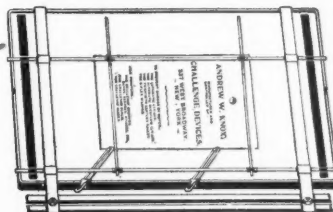
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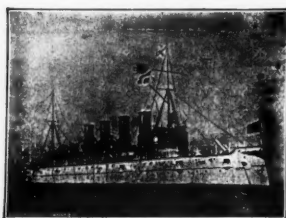
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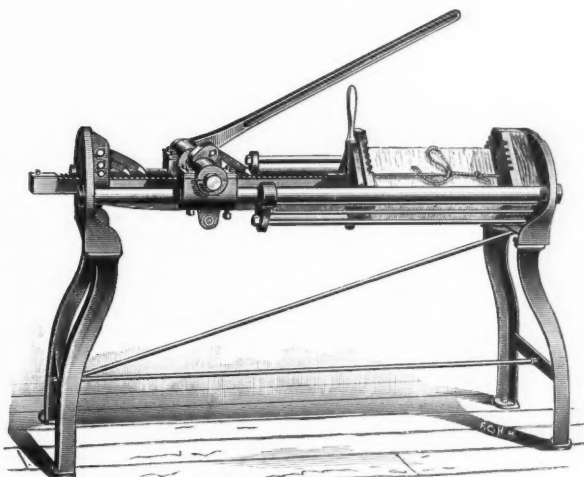
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**Hoke Engraving Plate Co.,** 304 North Third street, St. Louis, Mo.

## COATED PAPER.

**Champion Coated Paper Co.,** Hamilton, Ohio.

## COMBINED CLOTH STOCKS.

**Reversible Collar Co.,** manufacturers of surface-coated papers and cloth-lined stocks of all descriptions. 95 Milk st., Boston, U.S.A.

## COPPER AND STEEL PLATE ENGRAVERS.

**Molloy, Jas. J.,** Engraved copperplate wedding invitations and visiting cards, business dies, monograms, etc., for home and office stationery neatly executed and embossed. Established 1881. 132 E. Fourth st., Cincinnati, O.

**Robert Snelder Co.,** established 1866, 145 Fulton street, New York.

## COPPER AND ZINC PREPARED FOR HALFTONE AND ZINC ETCHING.

**American Steel & Copper Plate Co.,** 150 Nassau st., New York. Celebrated satin finish plates.

## CUTTING DIES.

**Wright & McDermott,** 323 Race st., Philadelphia. Envelope and lithographic dies a specialty.

## DIE SINKERS.

**Robert Snelder Co.,** 145 Fulton st., New York. Heraldic work, seals, medals, allegoric subjects. Established 1866.

**Wagenfohr, Charles,** 140 West Broadway, New York City. High-grade work.

## ELECTRIC MOTORS FOR PRESSES AND GENERAL POWER.

**Sprague Electric Company,** 527-531 W. 34th st., New York.

## ELECTROTYPERS AND STEREOTYPERS.

**Blomgren Bros. & Co.,** 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

**Bright's "Old Reliable" St. Louis Electrotype Foundry,** 211 North Third st., St. Louis, Mo. Work in all branches.

**Drach, Chas. A., Electrotype Co.,** cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

**Flower, Edwin,** 216-218 William street, New York City.

**Hurst Electrotype Co.,** 82 Fulton street, New York. Electrotyping and stereotyping.

**Juergens Bros. Co.,** 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

## ELECTROTYPERS AND STEREOTYPERS.

**McCafferty, H.,** 42-44 Bond st., New York. Half-tone and fine art electrotyping a specialty.

**Peters, C. J., & Son,** Boston, Mass. Stock cuts, embossing dies, embossing compound.

**Rowell, Robert,** Louisville, Ky. Oldest electrotype foundry in the South.

**Scott, Geo. C., & Sons,** electrotypers, 192 Summer street, Boston, Mass.

**Whitcomb, H. C., & Co.,** 42 Arch street, Boston. Electrotyping and engraving of all kinds.

## ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

**The Lovejoy Company,** 444 and 446 Pearl street, New York.

## ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

**Caps Bros.,** Kansas City, Mo., U. S. A.

**F. Wesel Mfg. Co.,** 82 Fulton street, New York; 15 Tudor street, London, E. C.; 16 Friederichstrasse, Berlin. Complete line of most advanced machines, all our own make.

**Hoe, R., & Co.,** New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

**Isaacs, Henry C.,** 78 Warren street, New York.

**Lloyd, Geo. E., & Co.,** 202 South Clinton street, Chicago.

**Murray Machinery Co.,** 431 West Fifth street, Kansas City, Mo.

**Shledewend, Paul, & Co.,** 195-199 South Canal street, Chicago.

## EMBOSSERS AND STAMPERS.

**Freund, Wm., & Sons,** est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

**Koven, W., Jr.,** embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

**Robert Snelder Co.,** monograms, coats of arms, commercial and general embossing and stamping of stationery for the trade. 145 Fulton street, New York.

## EMBOSSING DIES AND COMPOSITION.

**Burbank Engraving Co.,** 55 Oliver street, Boston. Also half-tone and line engravers.

**Peters, C. J., & Son,** Boston, Mass. Embossing dies, embossing compound, stock cuts.

## EMBOSSING MACHINES AND PRINTING PRESSES.

**Grammes, L. F., & Sons,** Allentown, Pa. Also brass trimmings for all kinds of boxes.

## EMERSON BINDERS, ETC.

Improved Emerson Patent Binders for pay rolls, balance sheets, etc. Loadstone file, limitless in capacity, relentless in grip. **The Barrett Bindery Co.,** Chicago.

## ENAMELED BOOK PAPER.

**Champion Coated Paper Co.,** Hamilton, Ohio.

## ENGINES—GAS AND GASOLINE.

**Dayton Globe Iron Works Co.,** Dayton, Ohio.  
**Weber Gas and Gasoline Engine Co.,** 405-413 West boulevard, Kansas City Mo.

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

## ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 So. Canal street, Chicago.

## ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

## ENGRAVERS' TOOLS.

Lukanitsch, John B., 54-60 S. Canal st., Chicago. Rubin's and Grobet's engravers' tools for wood and metal engravers. Full variety.

## ENVELOPES.

Buffalo Envelope Co., Buffalo, N. Y. Regular and odd sizes; not in the trust.  
Samuel Cupples Envelope Co., St. Louis, Mo. Manufacturers all sizes envelopes; daily capacity, two millions.

## ENVELOPES—CATALOGUE.

Hoyler, R. B., & Co., 400 Dearborn st., Chicago. Catalogue envelopes a specialty—all sizes.

## ETCHING ZINC.

American Steel & Copper Plate Co., 150 Nassau street, New York. Polished plates a specialty.

## FILING CABINETS AND BUSINESS FURNITURE.

Globe-Wernicke Company, The, Cincinnati, Fulton and Pearl sts. N. Y. 226-228 Wabash ave. Chicago; 64-66 Pearl st. Boston; 7 Bunhill Row, London, E. C.

## FOIL.

Crooke, John J., Co., 80 Illinois st., Chicago.

## FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 127 Duane st.; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

## FOLDING MACHINES.

Rockford Folder Co., Rockford, Ill.

## FOUNTAIN PENS.

Weldlich, O. E., manufacturer of fountain and gold pens, Cincinnati, Ohio.

## GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

## GUMMED PAPERS.

Dennison Manufacturing Co., 128-130 Franklin street, Chicago.

## HALF-TONE ENGRAVING.

Chicago Photo-Engraving Co., E. N. Gray, Prest., 79-81 Fifth ave., Chicago. Phone 118.

## INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Chicago Printing Ink Co., factory Grand avenue and Rockwell street.

Scott, Rogers & Robb (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Star Printing Ink Works, F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalman Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

## INK MANUFACTURERS.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio. We are independent of any trust or combination.

## LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 60 Pearl st., Boston, Mass. Memorandum books for advertising purposes.

## LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte sts., Kansas City, Mo.

## LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

## LITHOGRAPHERS' SUPPLIES.

Siebold, J. H. & G. B., 106 Centre street, New York. Three-color printing inks, dry colors and bronze powders.

## MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

## MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams street, Chicago. Saves expressage (all plates postpaid by us).

## MONOTYPE METAL.

Blatchford, E. W. & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

## NUMBERING MACHINES.

Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 135 Fifth ave., New York. Sole manufacturers of Bates' Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 135 Fifth ave., New York. Factory, Orange, N. J.

Southworth Bros., Portland, Maine. Agents wanted. Catalogue free.

## PAPER-BOX MACHINERY.

American Type Founders Co. See list of branches under Type Founders.

## PAPER—BLOTTING.

Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

## PAPER—COVER.

Cover and book papers a specialty. Illinois Paper Co., Chicago.

## PAPER-CUTTER KNIVES.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds Mfg Co., Chicago, make keen-cutting paper knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

## PAPER CUTTERS.

American Type Founders Co. See list of branches under Type Founders.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Eardley & Winterbottom, 125-127 Worth street, New York.

F. Wesel Mfg. Co., 82 Fulton street, New York.

## PAPER CUTTERS.

Isaacs, Henry C., 78 Warren street, New York.  
Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago.

## PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Megargee, Irwin N., & Co. Paper and cardboard of all kinds. Philadelphia.

## PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty parchment and art vellum papers.

## PAPER JOGGERS AND COUNTERS

F. Wesel Mfg. Co., 82 Fulton street, New York.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

## PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: typewriter papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Old Berkshire Mills Co., Dalton, Mass. First class flat and folded papers.

## PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron Co., Dalton, Mass.

## PAPER—METAL.

Full stock of all colors kept in two sizes, 16 by 21 and 20 by 28. Send stamp for samples and prices. Metal Paper Co., 268-270 Canal st., New York, N. Y.

## PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

## PAPER, TABLETS AND PADS.

MacDonnell, John T. F., Holyoke, Mass.

## PATENT FLEXIBLE RUBBER STAMPS.

Buck, T. S., 227 Canal street, New York. Rubber type. Beware of imitations and substitutes.

## PATENT PHOTO-MAILING ENVELOPES.

Lavette, H. C., 203 Randolph street, Chicago. List of jobbers and samples sent gratis.

## PERFORATORS.

Rosback, F. P., 54 South Canal street, Chicago.

## PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Illinois Engraving Co., 346-356 Dearborn street, Chicago. Engraving by all processes.

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

## PHOTO-ENGRAVERS.

- Kelley, S. J., Engraving Co.**, Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.
- Peters, C. J., & Son**, Boston, Mass. Half-tone, line and wax engravers.
- Sanders Engraving Co.**, St. Louis, Mo. Electrotypers and photo-engravers.
- Williamson-Haffner Engraving Co.**, 1633 Arapahoe street, Denver, Colo.
- Zeese, A., & Co.**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

## PHOTO-ENGRAVERS AND ELECTROTYPERS.

- Ringler, F. A., Co.**, 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

## PHOTO-ENGRAVERS' MACHINERY.

- F. Wesel Mfg. Co.**, 82 Fulton street, New York.

## PHOTO-ENGRAVERS' PROOF PRESSES.

- Shnledwend, Paul, & Co.**, 195-199 South Canal street, Chicago. Manufacturers Reliance Special.

## PHOTO-ENGRAVERS' SCREENS.

- Levy, Max**, 1213 Race street, Philadelphia, Pa.
- Wolfe, M.**, Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

## PHOTOGRAPHIC PUBLISHERS.

- Photochrom Co., The**, sole publishers of Photochrom and Phostint, Detroit, Mich.

## PLATE AND EMBOSsing PRESSES.

- Kelton's, M. M., Son, C.** Kelton, Proprietor, 124 Baxter street, New York City.
- King, A. R., Mfg. Co.**, 532 West 22d street, New York. "King" embossing and plate presses.

## PRESSES.

- Duplex Printing Press Co.**, Battle Creek, Mich. Flat bed perfecting presses.
- Goss Printing Press Co.**, 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.
- Hoe, R., & Co.**, New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.
- Isaacs, Henry C.**, 78 Warren street, New York.

## PRESSES—CYLINDER.

- American Type Founders Co.** See list of branches under Type Founders.
- Babcock Printing Press Manufacturing Co., The**, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.
- Campbell Printing Press and Manufacturing Co.**, 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

## PRESSES—HAND.

- Kelsey Press Company**, Meriden, Connecticut.

## PRESSES—ROLL-PAPER.

- Caps Bros.**, Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

## PRESSES—JOB PRINTING.

- American Type Founders Co.** See list of branches under Type Founders.
- Eardley & Winterbottom**, 125-127 Worth street, New York.
- F. Wesel Mfg. Co.**, 82 Fulton street, New York.

## PRINTERS' MATERIALS.

- American Type Founders Co.** See list of branches under Type Founders.
- F. Wesel Mfg. Co.**, 82 Fulton street, New York. Greatest output in the world of printing material in iron, steel, copper, brass and wood. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.
- Graham, E. K., & Co.**, 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.
- Hartnett, R. W., & Bros.**, 52-54 North Sixth st., Philadelphia, Pa.
- Morgans & Wilcox Mfg. Co.**, Middletown, N. Y. Patent steel furniture and other specialties.
- Schultz, F.**, 66 68 N. Jefferson st., Chicago. Manufacturer printers' book and news chases.

## PRINTERS' OUTFITTERS.

- Kennedy, T. E., & Co.**, 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.
- Powell, F. M., Co.**, 327 Dearborn street, Chicago. All kinds of printing machinery, type and material; new and secondhand brass rule a specialty.

## PRINTERS' PROOF PRESSES.

- Shnledwend, Paul, & Co.**, 195-199 South Canal street, Chicago.

## PRINTERS' ROLLERS AND ROLLER COMPOSITION.

- Bendernagel & Co.**, 521 Minor street, Philadelphia. Compositions adapted to the work.
- Bingham Brothers Company**, 49-51 Rose street, New York. Also padding glues.
- Chicago Roller Co.**, 84 Market street, Chicago.
- Dietz, Bernhard**, Grant and Mercer streets, Baltimore, Md.
- Godfrey & Co.**, printers' rollers and roller composition, Philadelphia, Pa. Established 1865.
- Grayburn, John**, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.
- Maigne, O. J.**, 324-328 Pearl st., New York city. Also pressroom paste.
- Wild & Stevens**, 148 Congress street, Boston, Mass. Established 1859.

## PRINTERS' WOOD MATERIALS.

- Keller, C. C.**, 120 S. American st., Philadelphia. Printers' wood materials of all kinds.

## PRINTING INKS.

- Okle, F. E., Co.**, Philadelphia, Pa. Printing inks and bronze powders.

## PRINTING PRESSES—SECONDHAND.

- American Type Founders Co.** See list of branches under Type Founders.
- Preston, Richard**, 45 Pearl st., Boston, Mass. Printing, cutting, folding, and wire stitchers.

## QUOINS.

- Hempel & Dingens**, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins. Beware of counterfeits.

## RULING MACHINES.

- Hickok, W. O., Mfg. Co.**, Harrisburg, Pa. Ruling machines and pens.
- Piper, E. J.**, 44 Hampden street, Springfield Mass.

## SECONDHAND MACHINERY.

- Campbell, Nell, Co.**, 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

## SHIPPING TAGS.

- Dennison Manufacturing Co.**, 128-130 Franklin street, Chicago.

## STEEL RULE.

- F. Wesel Mfg. Co.**, 82 Fulton street, New York. Also brass scoring rule.
- Helmold, J. F., & Bro.**, 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

## STEREOTYPERS' AND ELECTROTYPERS' METAL.

- Blatchford, E. W., & Co.**, 54 Clinton street, Chicago.
- Kansas City Lead and Metal Works**, Fourteenth and Wyandotte sts., Kansas City, Mo.

## TABLETS AND PADS.

- American Pad & Paper Co.**, Holyoke, Mass. New York office, 320 Broadway, Room 609.

## TIN-FOIL.

- Crooke, John J., Co.**, 80 Illinois st., Chicago.

## TYPE FOUNDERS.

- American Type Founders Co.**, greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANCHES—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Los Angeles, Spokane, Wash., San Francisco. SPECIAL DEALERS—Atlanta, Dodson Printers' Supply Co.; Dallas, Scarff & O'Connor Co.; Toronto, Toronto Type Foundry; London, England, M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.; Melbourne, Alex Cowan & Sons, Ltd.
- Barnhart Bros. & Spindler**, 183-187 Monroe st. Chicago.
- Bruce's New York Type Foundry**, V. B. Munson, successor, 13 Chambers st., New York.
- Crescent Type Foundry**, 346-348 Dearborn street, Chicago.
- Graham Type Foundry**, 567 Cleveland ave., Chicago. Novelties in borders and ornaments.
- Hansen, H. C.**, type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.
- Inland Type Foundry**, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.
- Newton Copper-Faced Type Co.**, 18-20 Rose st., N. Y. Type copper facing electro vs. stereo.
- Toronto Type Foundry**, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the printer.

## TYPE MATRICES.

- Wiebking, R., & Co.**, 358 Dearborn st., Chicago. Steel letter cutting.

## TYPEWRITER RIBBONS AND CARBON PAPERS.

- Little, A. P.**, Rochester, N. Y.
- New York Carbon and Transfer Paper Co.**, 107 Liberty street, New York. Typewriter ribbons, carbon papers and fine linen papers.

## WOOD TYPE.

- American Type Founders Co.** See list of branches under Type Founders.
- Hamilton Mfg. Co.** Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

## WRITING PAPERS—FOLDED.

- MacDonnell, John T. F.**, Holyoke, Mass.



# THE INLAND PRINTER—MAY, 1900.

## CONTENTS:

	PAGE		PAGE
Mr. A. A. Turbayne, Designer (illustrated).....	181	New York's Printing Exposition.....	239
By W. Irving Way.....	183	Notes and Queries on Electrotyping and Stereotyping.....	251
Bookbinding for Printers—No. X (illustrated).....	185	By C. S. Partridge.....	253
By a Binder.....	185	Death of William Filmer (with portrait).....	254
Economy in Catalogue Composition.....	186	Notes and Queries on Lithography.....	256
By Leon Ivan.....	186	By E. F. Wagner.....	256
Discrimination in the Use of Words—No. XXXII.....	187	By J. I. C.....	258
By F. Horace Teall.....	187	A Progressive Photo-Engraving Manager—F. H. Clarke (with portrait).....	258
Establishing a Newspaper—No. VII.....	187	Notes on Books and their Makers.....	259
By O. F. Byxbee.....	187	By W. Irving Way.....	259
EDITORIAL:		Newspaper Gossip and Comment.....	261
Editorial Notes.....	189	By O. F. Byxbee.....	261
Removal of the New York Office of THE INLAND PRINTER.....	190	Obituary.....	262
"Too Handsome to Print a Large Edition".....	190	Patents of Interest to Printers.....	262
The Status of the Printing Industry in France.....	191	By C. H. Cochrane.....	263
Printers' Strike in Switzerland.....	192	Review of Specimens Received.....	265
An Incident of Business—How Labor Can Effect a Detriment.....	192	Books and Periodicals.....	266
Echoes from the Press Club of Chicago.....	195	Trade Notes.....	266
By Frederick Boyd Stevenson.....	196	Youngest Pressworker in the World (with portrait).....	267
The Employing Printer.....	196	Business Notices.....	268
By Cadillac.....	200		
Carrier Pigeons as Reporters.....	201	ILLUSTRATIONS:	
Printing-office Insurance.....	201	The Graces.....	Frontispiece
By Charles S. Brown.....	202	After the Romp.....	183
Proofroom Notes and Queries.....	202	Portrait Study.....	186
By F. Horace Teall.....	205	"Looking Backward".....	188
An Adjuster of Fire Losses (with portrait).....	205	"Sweet Marie".....	193
Printing-office on a Man-of-War (illustrated).....	205	Nigger Hill, Near Breckenridge, Colorado.....	194
Machine Composition Notes and Queries.....	206	Book Plate Designs.....	197, 199, 200,
By an Expert.....	209	Rainbow Falls, Ute Pass, near Manitou, Colorado.....	203
A Study of the North American Indian.....	210	Special Cover for "The Bounding Billow".....	204
Gutenberg and the Invention of Printing (illustrated).....	210	The Gutenberg Monument, Mainz, Germany.....	211
By Byron A. Finney.....	210	John Gutenberg.....	213, 215
The Gutenberg Celebration at Mainz, Germany.....	210	"The Boss" and "Ginger".....	216
Notes on Job Composition.....	217	Resting.....	224
By Ed S. Ralph.....	223	Noon.....	226
Process Engraving Notes and Queries.....	223	"Dewey," the Office Cat.....	227
By S. H. Horgan.....	225	A "Want" Advertisement Properly Placed Brings Results.....	231
Pressroom Queries and Answers.....	225	"Whoa!".....	232
By a Pressman.....	228	Seven Falls, South Cheyenne Cañon, near Colorado Springs, Colorado.....	233
Postal Information for Printers and the Public.....	228	Passaic Falls, Paterson, New Jersey, from Across the Basin.....	235
By "Poste".....	230	The Barefoot Boy.....	238
Printing Trade Economics.....	230	Spring is Here.....	255
By Henry W. Cherouney.....	237	Cover Design, by F. W. Goudy.....	260
Electrical Inkless Printing (illustrated).....	239		
Michigan's First Newspaper (illustrated).....	239		
Advertising for Printers.....	248		
By F. F. Helmer.....	248		

TYPE SPECIMEN PAGES.....240 to 247

## INDEX TO ADVERTISEMENTS.

	PAGE		PAGE		PAGE
Acme Staple Co.....	159	Fuller, E. C., & Co.....	279	Oswego Machine Works.....	293
Aluminum Plate and Press Co.....	174	Gally, M.....	271	Paper Mills Company.....	164
American Printing Machinery Co.....	292	Gane Bros. & Co.....	295	Patterson & White.....	170
American Type Foundry Co., 240, 241, 242.....	243	General Engraving Co.....	296	Payer Printing Machine Works.....	289
American Three-color Co.....	Insert	Gibbs-Brower Co.....	162	Peerless Printing Press Co.....	159
American Writing Paper Co.....	282	Godfrey & Co.....	294	People's Bible History.....	299
Arabol Mfg. Co.....	291	Goss Printing Press Co.....	277	Plymouth Paper Co.....	295
Armour & Co.....	272	Griffin, H., & Sons.....	294	Pope, Arthur W., & Co.....	273
Ault & Wiborg Co., The.....	Insert	Haigh, Fred W.....	272	Printing Machinery Co., Ltd.....	281
Babcock Printing Press Mfg. Co.....	178	Hamilton Mfg. Co.....	179	Queen City Printing Ink Co.....	286
Bates Machine Co.....	283	Hansen, H. C.....	245	Queen & Crescent Route.....	166
Bausch & Lomb Optical Co.....	272	Harris & Jones.....	276	Rosback, F. P.....	168
Beck Engraving Co.....	295	Harris Automatic Press Co.....	295	Rowe, James.....	180
Benedict, Geo. H., & Co.....	288	Hellmuth, Charles.....	295	Royle, John, & Sons.....	273
Binner Engraving Co.....	157	Helios-Upton Co.....	293	Scott, Walter, & Co.....	160
Black & Clawson Co.....	295	Hoe, R., & Co.....	155	Seybold Machine Co.....	154
Blackhall Mfg. Co.....	269	Hoerner, J. S.....	272	Sheridan, T. W. & C. B.....	177
Bornay & Co.....	163	Hoke Engraving Plate Co.....	270	Shmiedewend, Paul, & Co.....	176
Boston Printing Press Co.....	292	Howard Iron Works.....	291	Shoemaker, J. L., & Co.....	294
Bronson Printers' Machinery House.....	296	Huber, J. M.....	290	Slade, Hipp & Meloy.....	294
Brown Folding Machine Co.....	169	Illinois Paper Co.....	180	Spatula Publishing Co.....	272
Buffalo Printing Ink Works.....	283	Inland Type Foundry.....	246, 247, 275	Sprague Electric Co.....	156
Burrage, Robert R.....	272	Jones, The John M., Co.....	156	Standard Engraving Co., New York.....	294
Business Directory.....	301	Juergens Bros. Co.....	293	Standard Engraving Co., Philadelphia.....	159
Butler, J. W., Paper Co.....	149	Kast & Ehinger.....	295	Standard Printing Ink Co.....	163
Cabot, Godfrey L.....	294	Keith Paper Co.....	175	St. Louis Photo-Engraving Co.....	273
California Electrotyping Co.....	272	Kerato Co.....	288	Tarcolin.....	295
Campbell Printing Press & Mfg. Co., 150, 151.....	152	Keystone Type Foundry.....	244	Tirrill, Henry, & Co.....	175
Challenge Machinery Co.....	282	Knox, Andrew W.....	295	Tympalyn Co.....	300
Chambers Brothers Co.....	180	Lancaster Machine & Knife Works.....	294	Ullman, Sigmund, Co.....	Insert
Chandler & Price Co.....	176	Latham Machinery Co.....	289	United States Envelope Co.....	Insert
Chicago Paper Co.....	273	Levey, Fred'k H., Co.....	Cover	Unotype Co., The.....	158
Chicago Roller Co.....	175	Lindenmeyr, Henry, & Sons.....	297	Van Allens & Boughton.....	280
Child Acme Cutter & Press Co.....	164	Martinson, L., & Co.....	294	Van Bibber Roller Co.....	272
Coes, Loring & Co.....	171	McGinty Feed Gauge Co.....	272	Walcutt Brothers.....	292
Color Printer, The.....	Cover	McLees, Frank, & Bros.....	170	Want Advertisements.....	269
Columbia Printing Ink Co.....	296	Megill, Edward L.....	291	Webster Mfg. Co.....	294
Conner, Fendler & Co.....	273	Mergenthaler Linotype Co.....	172, 173	Weeks Photo-Engraving Co.....	Insert
Cottrell, C. B., & Sons Co.....	284	Metal Paper Co.....	302	Weld & Sturtevant.....	297
Cramer, G., Dry Plate Works.....	180	Missouri Brass Type Foundry Co.....	272	Wesel, F., Mfg. Co.....	287
Crawley, E., Sr., & Co.....	297	Morrison, The J. L., Co.....	165	Weston, Byron, Co.....	Cover
Crutsinger, C. W.....	294	National Electrotype Co.....	295	Wetter, Joseph, & Co.....	163
Dexter Folder Co.....	285	National Engraving Co.....	291	White, James, & Co.....	291
Dick, Rev. Robert, Estate.....	275	Neidich Process Co.....	161	Whitfield, Howard, & Robinson Co.....	295
Dittman Overlay Co.....	295	New York Stencil Works.....	291	Whitlock Printing Press Mfg. Co.....	278
Dixon, Joseph, Crucible Co.....	272	Niagara Paper Mills.....	289	Whitmore Mfg. Co.....	295
Eclipse Electrotype & Engraving Co.....	283	O'Bannon, The J. W., Co.....	294	Wickersham Quoin Co.....	273
Electric City Engraving Co.....	167	Okie, F. E., Co.....	Insert	Williamson-Haffner Engraving Co.....	295
Electric-Tint Engraving Co.....	Insert	Olds Motor Works.....	272	Zacher, C. P., & Co.....	164
Emmerich & Vonderlehr.....	283				
Farmer, A. D., & Son, Typefoundry Co.....	166				
Flood & Vincent.....	165				
Freund, William, & Sons.....	275				